

SPECIAL ARTICLE BY GEORGE A. BIRMINGHAM.



## THE OFFICIAL ORGAN OF THE B.B.C.

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EVERY FRIDAY.

Two Pence.

### OFFICIAL PROGRAMMES OF THE BRITISH BROADCASTING COMPANY.

For the Week Commencing  
**SUNDAY, JULY 6th.**

LONDON	CARDIFF
ABERDEEN	GLASGOW
BIRMINGHAM	MANCHESTER
BOURNEMOUTH	NEWCASTLE
SHEFFIELD (Relay)	
PLYMOUTH (Relay)	
EDINBURGH (Relay)	
LIVERPOOL (Relay)	
LEEDS—BRADFORD (Relay)	

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HAPPY MEMORY SOUNDS.  
By George A. Birmingham.

THE DIAMOND AND ITS WONDERS.  
By Sir William Bragg.

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By Robert Keable.

A MASTER OF ORATORIO.  
By R. D. S. McMillan.

#### OFFICIAL NEWS AND VIEWS.

RATES OF SUBSCRIPTION to "The Radio Times" (including postage): TWELVE MONTHS (Foreign), 15s. 8d.; TWELVE MONTHS (British), 13s. 6d.

### The New Regulations.

THE new regulations governing the use of wireless receiving apparatus came into operation last Tuesday. It is now a much simpler matter to obtain a licence; it is also cheaper for a large proportion of the public. Various conditions and restrictions have been removed, the constructors now paying the same as those who buy complete sets—a five-shilling saving. Tariffs are abolished, and complete sets can therefore be bought cheaper. There is but one condition—British goods only—not even B.B.C. member firms only.

Whether prospective listeners are to buy a complete manufactured set, or are making up their own set, or are to take a set constructed by amateurs, the licence cost is the same, ten shillings. Their sole responsibility is the signing of a declaration in applying for the licence, and therein undertaking that, whatever be the nature of the apparatus they use, the components or the complete set will be of British manufacture. These licences can be obtained at practically any post office, over the counter.

For those who are genuine experimenters, and who satisfy the Post Office that they are such, the experimental licence is still available; this permits of the use of foreign parts. These licences are obtainable only from the General Post Office in London. The arrangement whereby the holder of an experimental licence pays five shillings extra if he wishes to receive broadcast programmes has disappeared.

It is all very nice and simple and cheap, but it took a deal of consideration before the B.B.C. made the proposals which carry so radical and drastic a revision in the licensing regulations. It involves a large financial concession in respect of revenue to the Company; secondly, it involves the withdrawal of special privileges which were held by the fourteen hundred manu-

facturing members of the B.B.C. Formerly, with the ten-shilling licence only, sets made by them and carrying our trade mark could be used. Originally, when the Company was started, this was the sole kind of apparatus that was licensable at all; then came the alternative and more expensive constructor's licence, and now the uniform licence.

Now there is still quite an amount of evasion of licences. There may have been some confusion before—the regulations were certainly a little complicated, and some people found themselves in possession of sets which, strictly speaking, were not licensable at all. To this extent, although it is only a small extent, there was some sort of excuse for evasion—there is none now.

Between now and the end of the year the B.B.C. have, as I have said, by their proposals foregone a considerable sum of money. Do not imagine that their revenue is so great there is no need for more. Expenditure increases every week, new stations are being opened, and all the time technical improvements are being developed and incorporated in the system. The Programme Department are continually trying to surpass themselves, and give better and bigger and more interesting events. No matter how great the revenue, it can all go into the service, and be spent with the same care and efficiency.

We want it to be realized that the B.B.C. have put up these simpler and cheaper regulations to the Post Office in the interest of their listeners, present and future. It is part of the stated policy of making the service as accessible as possible. Will you show your appreciation of it, and let us hear no more talk of evasion of licences and so on? Evasion is very un-sporting, to say the least of it.

(Continued overleaf in column 2)



# The Master of Oratorio.

Handel's Life and Work. By R. D. S. McMillan.

FOR all his German birth and upbringing, Handel might almost be declared to be an Englishman. Indeed, in point of fact, he was an Englishman, for he became a naturalized British subject in 1726. For more than forty years he lived in London; by far the greatest of his works were conceived and saw the light here; and here it was, too, that he fought the battle between success and failure, a struggle that was waged all his life with varying fortune.



GEORGE FRIDERIC HANDEL.

London he chose to make the centre of all his hopes and aspirations; and when his familiar figure passed for ever from its streets, it was to find an honour such as which every Englishman dreams of—a last resting place in Westminster Abbey.

Not only had Handel to face the "slings and arrows," but when he was at last about to reap the harvest which his glorious heritage had won for him it was to find himself confronted with a tragedy which has its nearest parallel in the deafness of Beethoven. For Handel became blind. Fortunately for the world he had already given to posterity his immortal "Messiah." Nothing could have robbed him of his niche in the gallery of the world's greatest.

## His First Success.

George Frideric Handel came to London in 1710. He had been born in Halle, in Saxony, twenty-five years before. At the age of ten he was an organist as well as a composer of no mean ability. At twenty-two we find him in Italy studying Italian opera. By the time he reached England he had more than one opera to his credit but fame had passed him by and he felt the call to create something that would stamp him as a master. It was not, however, merely a desire to make a name or to win wealth for himself—vain hope!—that spurred him on to further heights; the urge to make articulate the melody that was within him was greater than himself. His first notable work in London was "Rinaldo," and it seemed as if at one fell swoop all the glory he had dreamed of had come his way. The work made a tremendous hit, so much so that soon all the plagiarists and musical pirates were nibbling at it. The Grand March, for instance, was stolen for "The Beggar's Opera," and set to the highwayman's song, "Let us Take to the Road," a song which is said to have created an appalling number of vagabonds!

## A Succession of Failures.

After this success, Handel returned to Hanover for a time and when he once more crossed the Channel to take up his abode finally in England, the first of the work he produced was received with complete coldness, this being a fair instance of the ups-and-downs that were to be his throughout his life. The coming of a Hanoverian king changed Handel's luck a trifle and he became Court musician to George I. and, later, George II. When the latter's Queen, Caroline, died, he wrote one of the finest of his works at this period—the "Funeral Anthem." For all the royal favour, however, times there were when he was forgotten altogether, particularly when any of his operas failed badly with the public and when he most needed some support from great patrons.

The time came when Handel turned his attention to oratorio, in which he was to attain the full measure of his greatness and in that year he produced "Esther," the precursor of such works of genius as "Israel," "Saul," and "Messiah." In "Esther," signs were not wanting that its author might have the makings of an immortal; yet for all the talk with which the work was received Handel got neither his share of praise nor of profit. The truth was that then, if not, indeed, even up to the time of his death, the public did not seem to appreciate the transcendental ability of Handel; they did not seem to realize that in the ungainly German who had come amongst them they had in their midst one who, when kings and queens had long been forgotten, would be a revered memory in the minds of the multitude.

## The English Temperament.

A succession of failures at the King's Theatre and at Covent Garden and the Haymarket left Handel in debt to the extent of many thousands of pounds, a poor reward for all the midnight oil, the unceasing effort, he had put out on his works. But comforted with a philosophy peculiarly his own he struggled on.

One day in the year 1741, when things were at their blackest, Handel conceived the oratorio which was to make him famous. He sat down and commenced "Messiah" and in about three weeks he had completed it—a feat which is surely without parallel in musical history, for the task was an immense one. He must have thought little of the work himself, for he put it away in a drawer; and if it had not been for a fortunate invitation extended to him to visit Dublin it might—who knows?—have been forgotten, and perhaps even lost to the world. That same year he went to Dublin and "Messiah" was produced—with overwhelming success. He returned to London aglow with the joy of a great achievement but—and we may imagine his bewilderment at the temperament of the English—when he started it in London, firstly, the Church denounced it and, secondly, the acclamation that had characterized the Dublin premiere was lacking.

## The Turn of the Tide.

For years before his death, Handel had been threatened with complete paralysis. In 1751 he was assailed by the most fearsome blow of all, blindness. He was now sixty-six, but even this affliction could not crush the magnificent spirit of the man. He went on composing, dictating the work, and, as if Fate had tardily repented of its fickleness, the tide of affairs suddenly turned in his favour and work after work scored great successes. He had some years of work and achievement still in store, for it was not until April 14th, 1759, that he breathed his last.

In the lives of the world's greatest musicians there is much that we must overlook—many highly-coloured vagaries which we are asked to excuse on the ground of genius. But Handel's life was a model of all that was upright and good and noble; and the nation honoured itself when it buried him within the Abbey.

Dr. Korn, of Berlin, has succeeded in transmitting by wireless a photo from Rome to Bar Harbour, in the United States, in forty minutes, which was produced in a New York newspaper one hour after having been transmitted from Rome. Professor Korn's latest invention is an application of his system to the transmission of handwriting and signatures.

## The New Regulations.

(Continued from the previous page.)

I think that is all that need be said to the majority of offenders. But there are others to whom it may perhaps be well to point out that whereas there has so far been no definite action against erasers, although names have frequently been reported, simple and straightforward regulations are easy to enforce. It was not so easy before.

One more thing. The B.B.C. trade mark is still to be used by our member firms. Although there is no legal obligation to use gear with this mark, I think there is a moral one. These firms have given up a good deal; they deserve your support; moreover, the mark is the sign of British goods. You have undertaken not to use foreign stuff. Here again we ask for a strict observation of the regulations. So far, in spite of them all, there has been a large amount of foreign stuff brought into the country, and used. Importers, who have not contributed by tariff payments or by capital to the broadcasting service, have flourished. If they have no feelings on the matter of selling apparatus which they know purchasers have promised not to use, it does not absolve those who deal with them. The responsibility is with the users, who have, once their signature, undertaken to employ British parts or sets only.

J. C. W. BENTH.

## COLOUR AND WIRELESS.

THAT there is any sort of kinship between colour and communication by wireless is not realized, perhaps, by the average listener—even though he may talk glibly about wave-lengths.

Dr. A. T. de Moulpied, of the British Dyestuffs Corporation, Limited, in his pamphlet about the growth of the industry, says: "The seven colours of the rainbow represent only a part of the wave-lengths in sunlight, but they are the only part in which light is visible to the eye. It is not difficult to show that at both the violet and red ends of the spectrum there is a region of energy which can be revealed by its heating effect or by its chemical and electrical effects."

"The region of invisible energy at the violet end will affect a photographic plate and at the red end you get waves similar to those used in wireless telegraphy. These regions are known as the ultra-violet and infra-red parts of the spectrum and it can only be stated here, as a matter of fact, that they play an important part in the attempts which have been made to find a relationship between the colour of a substance and its chemical constitution."

Farm inhabitants and small-town people of southern France have found wireless so useful in keeping track of the grain and other commodity markets that they have decided to erect a small broadcasting station to specialize in the dissemination of news for farmers.

BROADCASTING has been started by *Shen Pao*, the first Chinese newspaper to take up radio. Programmes are sent four times daily, and consist chiefly of music and lectures in Chinese.

As Argentine amateur claims to have talked with a New Zealand Station for two hours, thus creating a new world's amateur record.

An agreement has been concluded between the Far East Soviet Government Trust and the Persian Government for the erection of eight wireless stations—one in each of the principal cities in Persia.



# Official News and Views. GOSSIP ABOUT BROADCASTING.

## Prizes for Listeners.

**F**OLLOWING the success of the first Query Programme recently given at the London Station, listeners are again to be invited to submit a draft of the programme broadcast from London on Tuesday, July 15th. The programme submitted should be complete with the names of artists, items and announcer. The most successful entrant will be awarded a prize of five guineas, and two further prizes of two guineas each will also be given. In addition, the five most successful competitors will be invited to spend an evening in the London Studio. The portions of the programme concerned in this competition will be between 8.0 and 9.30 p.m. and 10.30 and 11 p.m.

## First Since XIIIth Century.

On Saturday, July 19th, the new cathedral at Liverpool will be opened by the King. We are hoping not only to broadcast the consecration ceremony, including an address by the Archbishop of York, the Dedication Service at the High Table, and the Choral Service, but also the speech at St. George's Hall, of the Lord Mayor of Liverpool addressed to the King, and the reply of His Majesty. This event is of considerable national interest, as this cathedral will be the first to be consecrated in England since the thirteenth century.

## Unveiling Manchester War Memorial.

The ceremony in connection with the unveiling of the Manchester War Memorial in St. Peter's Square will be broadcast from the Manchester Station. In addition to a speech by Lord Derby, there will be prayers and hymns, the Last Post, and the Reveille.

## The Workers' Educational Association.

The Bishop of Manchester, the Rt. Rev. Wm. Temple, M.A., D.D., is to deliver the Presidential Address of the coming-of-age celebration of the Workers' Educational Association. This will take place at 10 a.m. on Sunday, July 13th, in the Oxford Town Hall, and will be broadcast from all stations. Dr. Temple is a son of a former Archbishop of Canterbury, and has been for many years an enthusiastic worker for the W.E.A.

## Thrilling Travel Talks.

Mr. F. A. Mitchell-Hedges, who has made some very remarkable discoveries and has had unusual adventures in the less known countries and adjacent islands of Central America, has agreed to deliver a series of five talks from the London Station, as follows:—

- August 19th. — Unknown Tribes.
- August 29th. — Uncharted Seas.
- Sept. 8th. — Battles with Giant Fish.
- Sept. 18th. — Battles with Giant Fish. (Continued).
- Sept. 30th. — A Mystery of the Jungle.

Mr. Mitchell-Hedges has devoted his life to exploration and deep sea research work, chiefly in Central American Republics, Caribbean Sea and Pacific Ocean. He holds numerous world

records for the capture of giant fish and has penetrated unknown portions of the hinterland of Panama. The information he will give in these talks will not only be fascinating, but also of great educational value.

## London's New Military Band.

The new "ELO" Military Band, which the Musical Director of the London Station is organizing, and which he will conduct, will give its first performance on Sunday evening, July 27th. The majority of the brass and wood-wind instruments in the present wireless orchestra will be included in the new military band and the Musical Director is confident of a first-class combination.

## Hymns in an Inn.

From among the correspondence received at head office last week the following letter is extracted for publication as of general interest:—

"I have a three-valve set with a loud speaker which I often place in the bar of the 'Fox and Hounds.' I am pleased to tell you that several of my customers greatly admired the singing last evening of 'All People that on Earth Do Dwell' and 'Holy, Holy, Holy.' I must tell you that in addition to the praise they have asked me to write you trusting to have similar hymns and singers down for a future date on Sunday evenings."

## The League of Nations and Opium.

An interesting item to be broadcast from the London Station on Wednesday, July 10th, is a talk by Sir Malcolm Delevingne, K.C.B., who is speaking on "The League and Opium."

Sir Malcolm Delevingne is Permanent Deputy Under-Secretary at the Home Office, and was British representative on the Labour Commission of the Peace Congress, 1919.

He has, as British representative on the League of Nations Advisory Committee on the Traffic of Opium and other dangerous drugs, attended all their meetings, and was president of the first three.

## The Rt. Hon. Srinivasa Sastri.



The Rt. Hon. SRINIVASA SASTRI.

The Rt. Hon. Srinivasa Sastri is to speak to Children from the London Studio at 3.15 p.m. on July 11th. His subject will be "Child Life in India," and he will also give a description of an Indian street scene. Mr. Sastri has had a distinguished career.

A Brahmin, he was for a time a schoolmaster at various institutes in India, eventually becoming a headmaster of one of the biggest high schools. This position he resigned in 1906 and joined the Servants of India Society, of which he is now the President. A Fellow of the Madras University, 1909, he entered Madras Legislative Council four years later, and from 1916 served on the Viceroy's Legislative Council until 1920, when he was elected to the Council of State under the New Reforms régime.

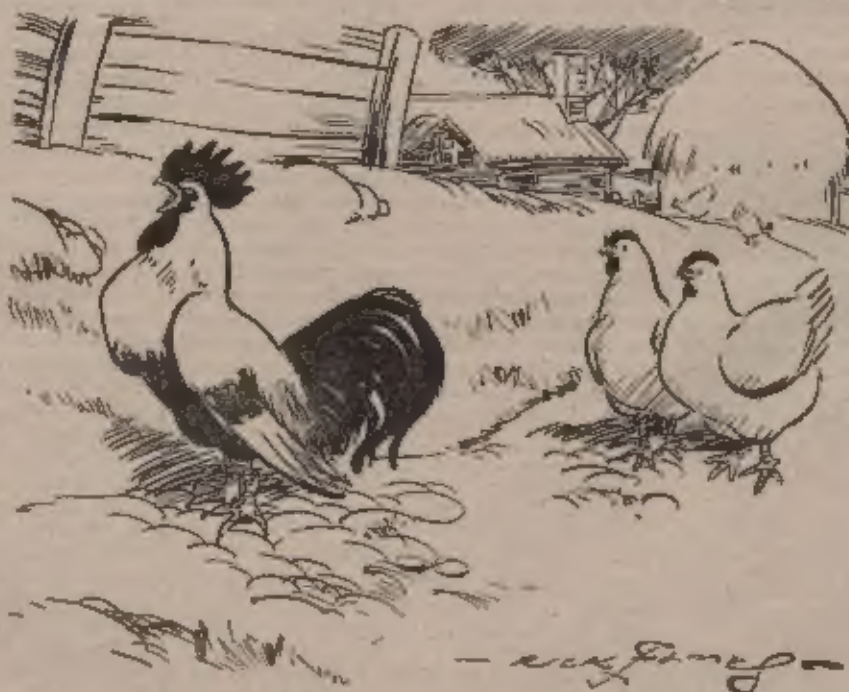
He visited England in 1921 as an Indian Representative to the Imperial Conference, representative in the League of Nations Assembly in the same year. In a similar capacity he attended the Conference on the Limitations of Armaments at Washington. In addition to being a Privy Councillor, Mr. Sastri has also received the Freedom of the City of London.

## The World's Greatest Choir.

In the afternoon of July 12th, at 3 p.m., another of the great Empire Choir Concerts, by the enormous choir—the greatest in the history of the world—of ten thousand voices, which is being conducted, together with an orchestra of five hundred, by Dr. Charles Harris, is being relayed from the Stadium at Wembley.

## Bournemouth's Juvenile Competition.

A Juvenile Competition Night has been organized by the Bournemouth Station, and will take place on July 10th. There will be numerous items of a varied kind, and the three adjudged to be the best—by judges other than the station staff—will be the prize winners. The public are asked to record their votes for the three performers they consider to be the best, and the voter whose card is in nearest agreement with the judges' decision will receive a prize. Intending competitors should send in their names at once, with their address and age, and state whether they are vocalists, instrumentalists or elocutionists. The age limit is twelve to eighteen years. Young artists desirous of an opportunity to broadcast should not miss this opportunity.



First Hen to 2nd ditto — There's no holding him since he was broadcast last week.

It is believed that the new Marconi directional beam will render signals obsolete.



# Programme Faults—A Suggestion.

By ROBERT KEABLE, Author of "Simon Called Peter," "Peradventure," etc.

I DARE SAY the B.B.C. has been considering the fundamentals of listening pretty hard for a couple of years, but I dare say, also, that all the time it has had a thousand other things to do which make it hard to step outside, as it were, and review the whole proposition. Listening has come down on us like an army with banners. We started to listen long before we knew to what we wanted to listen. I dare say they started to broadcast without fully realizing that they had a job which would make a bishop shiver in his sleeves or a novelist go mad and drink his ink.

## Fortunate Questions.

But the first question we ought to ask, as I see it, is this: Is broadcasting merely to do an old thing in a new way, or will it—can it—attempt anything that has not been possible before? I mean that, whereas broadcasting is, of course, a wonderful invention and so on, it has, in fact, to-day merely, principally, called into existence a new organization, the B.B.C., which is functioning for three million listeners as a Concert Management, a Polytechnic Committee, a Press Association, a Bench of Bishops, an Educational Board and the staff of an up-to-date Crèche rolled into one. Incredible as is the achievement, it is merely the doing of old things in a new way. Has it any essentially new feature?

The second question I ask is this: Does the B.B.C. propose to cater for or create public taste and opinion? True as it may be that the two things go hand-in-hand, there is, nevertheless, a gulf between them—the gulf, for instance, that lies between the Yellow Press and serious journalism. As I see it, that is an enormous question, and it is one that is going to be of national importance. I dare not dilate on it, but it is evident that the B.B.C. of the future could persuade us that some nation was out for our blood and run us into another war more easily than any group of politicians or any newspaper syndicate.

My last question is a rude one. Simply put, it is this: When, if ever, is the B.B.C. going to realize that it has bitten off more than it can chew? Ought the B.B.C. at any point to say to itself: Thus far, but no further?

The answer to these questions gives us something very positive as to future developments.

## " If I Were the B.B.C."

To my mind, first, the essentially new feature about broadcasting is that it strikes a personal note. When I listen to a speaker in that magic room which Mr. Burke described the other day, I do something which is curiously different from what I do when I sit in a pew or a stall or the Strangers' Gallery. On my side, the voice reaches me with an emphasis which is definitely personal—as if I alone were listening, and on the speaker's side there is neither applause to inflate him nor criticism to hinder him, and there is a time-limit to arrest him!

Now a politician with the best will in the world has never had the chance he has to-day—nor the G. B. P. in its armchairs. If I were the B.B.C., I'd go for that like an Olympic sprinter in the hundred metres! I confess I don't know if the politicians would respond, or for that matter the dramatists, scientists, novelists and leader-writers who are willing enough to give their opinions on paper. But it wouldn't be a bad test, as a matter of fact.

Something, of course, has been done along these lines; but in my opinion this is the side to develop. I don't see why it shouldn't be possible for the B.B.C. to ask the public through the Radio Times what questions it would like

to put, whom it would like to arraign, what publicist it would like to hear upon what.

It arises out of this that the B.B.C. should try to avoid the obviously big spectacular non-personal things and go for the personal touch all round. Singers might sing us their favourite songs or our favourite songs, poets recite their own verse, travellers relate their own experiences. It will come to it that the B.B.C. public will want one day to know just actually what is happening, let us say, in the Ruhr, and the B.B.C. will send someone to see with a set of questions in his pocket, and he'll come back and tell us.

## Regarding News Bulletins.

I am thus led to say that since the B.B.C. cannot escape the task of moulding public opinion, it ought to envisage that work very definitely. A dozen wrecks in a score of years have shown us that it is impossible to have a non-party newspaper, but it is not impossible for the B.B.C. to function as the impossible. Thus I think most of the News Bulletins might be left to the evening papers, for even if we can't get the latest editions in the country, we can learn quite well to wait for the morning's delivery to know if the fleet has dropped a point or Humpshire beaten Notts. The bulletin wants carefully editing. It doesn't want to be a scuffle of the latest telegrams—unless, of course, the whole country is on edge to know if an ultimatum to Germany has expired or something of that sort, but it wants to be a definitely thought-out newspaper-in-miniature on the lines we have looked for and never got in the printed press.

And a word here of praise, which I cannot help. The B.B.C. seems to me to have shouldered the musical education of the country wonderfully. It is amazing to think of the houses into which good music is going night by night. Let it go on from strength to strength! Thus let it be rigidly understood that for a comedian to speak in the B.B.C. Studio he has got to be a comedian. For the B.B.C. Studio presents an audience unlike any other audience. In a theatre one usually laughs because the rest laugh, and because the comedian looks comical; no listeners have no such aids to mirth. We laugh at humour and wit, not at tomfoolery. What about ten minutes of Evoy?

## Concentration or Enlargement?

Combining these two points, it comes to it, as I have hinted, that in my opinion the B.B.C. has got to make its own programme. Seeing that it has no secondary support for assisting its entertainments, its speeches have to be better than after-dinner speeches, its news than that of the newspapers, and its jokes than those of the average music-hall show. It has got to hammer in on its own particular line of the personal touch, and it has got to aim at getting rid of a great deal of the rubbish that we swallow elsewhere because we can't help it. I see broadcasting as necessarily something more than a link between private and public life. I see it as a very serious national affair—or another good thing spoilt by the spirit of the age.

Personally, I should scrap such things as fashion talks in the Women's Hour. But I come back to my starting point: that there must come a time when it will be impossible for the B.B.C. to cater for all minds, all classes, on all subjects, in all ways. I confess it has achieved the impossible so far; but I think there are indications that the time has come for concentration rather than enlargement. And I have no fear of the result.

# The Theatre and Life.

Mr. Archibald Haddon's Views.

LORD BURNHAM, in his foreword to "Hullo Playgoers!" by Mr. Archibald Haddon (Cecil Palmer, 3s. 6d. net), suggests that ours is an electric age, and that we are probably only in the beginning of a great transformation scene in the conditions of life. "When all alike," he writes, "for a trailing coat can have the same opportunities of profiting by the best that we have, the differences in the social hierarchy, which engender so much bitterness of spirit and strife of tongue, will tend to become of less importance."

## Wireless Criticism.

There is much truth in this observation, and this collection of Talks which have been broadcast by Mr. Archibald Haddon, in his capacity as Dramatic Critic to the British Broadcasting Company, makes the volume a useful, and, in a way, a unique one.

The contents cover a wide variety of subjects. The chapter on wireless dramatic criticism indicates the spirit with which Mr. Haddon approaches his task. "What is the theatre's greatest power for good? It is, I think, the dissemination of happiness. Life is lived nowadays at a killing pace. In London especially, where we very properly have more theatres to the square mile than in any other centre of the country, the stress of life is in many of its aspects appalling. If we are unhappy, our work suffers. The theatre, in radiating happiness, justifies its existence. Although it would be belittling the wonderful range of expression possessed by the theatre to regard it solely as a place of amusement, yet even accepting that valuation of its purpose, surely that is enough. Wherever and whenever there is in the theatre what Charles Lamb called a sea of happy human faces, the theatre is fulfilling its obligation to the State. If, therefore, I am to be of use to you in these talks, I must necessarily dwell on those aspects of the theatre which are for the common good."

## Radio-Drama.

Among the many subjects dealt with in this volume is the radioplay. Mr. Haddon thinks that radio-drama may become a great art, evolving own Barrie, "perhaps its own own Shakespeare, even its own Bernard Shaw."

"Meanwhile," he says, "it is interesting to speculate on the probabilities. I suppose that the first desideratum in the composition of a radioplay is the elimination, as far as possible, of many factors intrinsic to representation in the theatre, with the outstanding exception of vocal and instrumental expression. Radiodrama must be the drama of sound as distinct from the drama of sight and action. Scenery, movement, gesticulation, facial display—all these will have to be suggested by a stock character equivalent to the chorus of Greek tragedy, or the compère and commère of revue—a character, shall we say, called the Announcer!"

"The result, however attractive, can hardly be expected to compete with the theatre play, much less to supplant it in public favour. On the contrary, I fancy the radioplay listener will naturally wish to see the piece transferred to the theatre stage, where its good qualities would be enhanced by the addition of visual effects."

The book is dedicated "To the Listener: unknown and unseen, anywhere in or between Plymouth and Aberdeen," surely the first time such a use of the listener has been made!

H.P.



## Listeners' Letters.

All letters to the Editor to be acknowledged must bear the name and address of the sender. Anonymous contributions are not considered.

(From Prebendary Carline, D.D.)

DEAR SIR.—The programmes of the British Broadcasting Company have been so splendidly varied in tone that suggestions for improvements are exceedingly difficult to make. It is only when one sits down to think of developments, that one realizes what has already been successfully attempted. Especially, one thinks, has the science been greatly valued by the sick and bed-ridden.

One wonders if any further effort could be made to excite interest and active work in the solution of the many great moral and social matters which trouble us to-day. Talks on housing or unemployment would reach the homes of all classes and frank acknowledgment of the difficulties of all sides would stimulate that thought essential to solution; while talks on questions such as the effect of mind on matter might easily be made a powerful means of helping doctors in dealing with disease, especially perhaps those sins which directly promote disease. Other rampant evils might be dealt with in the same way.

Yours faithfully,

WILSON CARLINE.

(Founder and Honorary Chief Secretary,  
The Church Army.)

Shakespeare's Foresight.

DEAR SIR.—In the course of reading from Shakespeare's *Henry IV., Act III, Scene I*, I find what almost seems a wonderful foresight or prophecy of our English band; for surely, like Jules Verne, who foresaw the submarine and aeroplane, Shakespeare must have dreamt of wireless broadcasting.

The quotation runs:—

And those musicians that shall play to you,  
Hear in the air a thousand leagues from hence;  
Yet straight they shall be here. All hail attend.

Yours faithfully,

Ealing, W.5.

ERNEST E. SQUIRE.

(From Major-General Sir Francis Mulcahy, K.C.B.)

DEAR SIR.—I think it is a pity that Mr. Burrows should speak of Esperanto as the International Language, when the fact is that it has a very formidable rival in *Ido*, and if the more logically constructed, more perfect, and more euphonious language is to win, then *Ido* will succeed, just as Esperanto has replaced *Volapuk*.

*Ido* has been broadcast in U.S.A., in Canada, and in Sweden, and I submit that your readers might be interested to see specimens of the two languages.

Wireless cannot be bound to any system than the best, which in this matter is the language.

Yours obediently,

Banbury.

F. E. MULCAHY.

Hiding the Loud Speaker.

DEAR SIR.—In a recent issue your correspondent "W. W. McD." sends an account of an amusing episode concerning a hidden loud speaker. I should like to make a few remarks about the more serious side of the question.

Taking your article to heart, I tried the advice offered, with very great success. The speaker was placed in a large recessed fireplace, about 5 ft. wide, 5 ft. high, and 3 ft. deep, the speaker being camouflaged behind a large bowl of lilac, so that it was completely invisible.

The experiment gave very pleasing results, the sound filling the room and having no apparent directional properties—i.e., the sound seemed to "float" into the room, and the tone being exceptionally mellow.

Yours faithfully,

Ashbourne, Derbyshire.

J. F. A. G.

## PEOPLE IN THE PROGRAMMES.

A Versatile Actress.



MISS HELENA MILLAIS.

MISS HELENA MILLAIS, who frequently broadcasts from London and Provincial stations, started her stage career in her early youth. In a few years she made a name for herself in plays ranging from Shakespeare to modern comedy. Among the important parts she has played are "Catherine" in *The Shrew*, "Roma" in *The Eternity*, and nearly all the Hall Caine heroines. She has appeared at nearly every West-end theatre and in all the big provincial towns. For the Phoenix and Stage Society she has played in the works of Ben Jonson, Congreve, etc.

Turning her attention to variety work, she produced a series of sketches.

Miss Millais has produced and played in a number of successful films, and has written a good many of her "Fragments from Life." A year or two ago she undertook concert work.

The Magic Carpet.



MR. J. J. SIMPSON, M.A.

ONE of the features at the Cardiff Station next week is the flight of the Magic Carpet, to British West Africa. The pilot will be Dr. J. J. Simpson, M.A., Keeper of Zoology in the National Museum of Wales. The pilot has spent over nine years in British West Africa and has visited practically every station in all the five colonies. He therefore speaks with an intimate knowledge and will be able to explain the various sights seen during the flight. He will deal in succession with The Gambia, Sierra Leone and the Gold Coast.

Dr. Simpson, who is a well-known big game hunter, will also describe a hunting expedition.

A Talk on Tennis.

MR. F. GORDON LOWE is a prominent figure in the Lawn Tennis world of to-day, and his talk from London on July 12th should be beneficial to tennis players.

Mr. Lowe has represented England on many occasions, and is well qualified to speak on the subject of "Essentials for Lawn Tennis."

He reached the last four of the singles at Wimbledon in 1923, and won the championship of the Riviera at Menton this year. He also won the championship of the North of England in 1922. He was the first English Lawn Tennis player to give a serious lecture on the game to the Civil Service in 1923, at the Central Hall, Westminster.

Another Irish Story.

MR. J. AERY-JACOB, who broadcasts another humorous Irish story from London on July 11th, is a native of New Zealand, to which country his parents went from Ireland. The Jacob family, a Quaker one—trace their descent from Walter Jacob, M.P. for Bridgwater in 1772. Since his return to England, Mr. Jacob has been well known as a teacher of elocution and stage-craft, and as an actor and manager, under the name of Cecil Ravenswood. His latest appearance in London was in *The Butterfly on the Wheel*, when he played Mr. Norman McKinnel's part. "Sir Robert Fyffe, K.C."

A Popular Soprano.



MISS MAY BLYTH.

ONE of the first broadcasting artists, who has made herself popular with listeners throughout the country, is Miss May Blyth, who possesses a voice particularly suited for broadcasting. A soprano who has appeared with distinction in many of the operas produced by the British National Opera Company, she is as effective in the singing of light songs as in heavier work.

From Concert Party to Opera.

AT the age of seventeen she entered the Royal Academy of Music by scholarship and studied under Thomas Meux, becoming in 1921 A.R.A.M. For two years she was engaged in concert party work, but returned to the Royal Academy of Music for further study, and in November, 1921, gained the Westmorland Scholarship, and on that same day received an offer from the B.N.O.C., which commenced its tour in 1922 with Miss Blyth among its artists.

Founder of the Friends.

MR. T. EDMUND HARVEY, M.P. for Dewsbury, is to broadcast a talk on "The May in Leitham Breeches"—George Fox, the founder of the Society of Friends—on Sunday afternoon, July 6th, in connection with the tercentenary of Fox's birth which "occurred in the month called July, 1624."

Mr. Harvey, it is stated, was the first Quaker since William Penn, the founder of Pennsylvania, to take a degree at Oxford, for, till well within living memory, Friends were debarred from the older Universities unless they conformed to the rules and beliefs of the Church of England. A member of an old Quaker family in Leeds, Mr. Harvey, after being at Bootham School, York, and Christ Church, Oxford, studied in Paris and Berlin before becoming one of the assistant librarians at the British Museum.

He succeeded Canon Barnett as Warden of Toynbee Hall and sat for some years on the London County Council. In 1916 he entered Parliament for West Leeds, a seat which he held till 1919. During the war he was a leading member of the Quaker relief committee in France.

A Famous Bass.



MR. JOSEPH FARRINGTON.

MR. JOSEPH FARRINGTON, who has broadcast from London and provincial stations on numerous occasions, began his musical career as a boy chorister, and was bass soloist in the church choir before reaching the age of seventeen. He first studied singing in Manchester, and in 1903 was appointed Lay Clerk of the Choir at King's College, Cambridge. Three years later he was solo bass at St. Paul's Cathedral, London.

He has sung a great deal in oratorio in London and the provinces. He began his operatic career at the "Old Vic" in 1920. Two years later he was touring America as "Captain Macbeth" in *The Beggar's Opera*, and in 1923 made his debut at Covent Garden as "The Wanderer" in *Siegfried*. He is now one of the artists of the British National Opera Company, and successful, too, as a broadcast artist.



# WIRELESS PROGRAMME—SUNDAY (July 6th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

## LONDON.

3.0.—Time Signal from Big Ben.

### Organ Recital.

Relayed from Shepherd's Bush Pavilion.  
**QUENTIN MACLEAN** (Solo Organ).  
**JOSEPH FARRINGTON** (Bass-Baritone).  
**DAISY SAVILLE** (Solo Violin).  
**GLADYS PALMER** (Contralto).  
*S.B. to Newcastle.*

The Organ.  
 Trio, Sonata No. 3 ..... *Bach*  
 Allegro—Andante—Allegro.  
 Contralto Songs.

"Morning" ..... *Gley Speaks*  
 "Ecstasy" ..... *Russell*  
 Violin Solo.

"Slavonic Dance Themes in E Minor" ..... *Debussy*  
*Dezak, arr. Kreider*  
 "Romance in F Major" ..... *Beethoven, arr. Marteau*

Bass Aria.  
 "O God, Have Mercy" ("St. Paul") ..... *Mendelssohn (11)*

3.45 approx.—**Mr. T. EDMUND HARVEY**,  
 M.P.: Talk on George Fox Tercentenary.  
 The Organ.

Hymn to the Sun ..... *Rimsky-Korsakov*  
 Serenade, "Bonita Mia" ..... *Ueda*  
 "The Girl With the Flaxen Hair" ..... *Debussy*

Capriccio ..... *John Ireland (14)*  
 Contralto Songs.

"O Thanks Be Not" ..... *Mullinson*  
 "Song, Break Into Song" ..... *Mullinson*  
 Violin Solo.

"Slavonic Dance Themes in G Minor" ..... *Debussy*  
*Dezak, arr. Kreider*  
 Cavetto in E Major ..... *Bach, arr. Kreider*

Bass Baritone Songs.  
 "Sherwood" ..... *Jas. Dey (14)*  
 "Old Bard's Song" ..... *Boughton (14)*  
 "Captain Stratton's Fancy" ..... *Ireland*

The Organ.  
 Scherzo from Fourth Symphony ..... *Widor*  
 Chanson de Matin ..... *Elgar (11)*  
 Finale from First Symphony ..... *Franck*

Announcer: J. G. Broadbent.  
 5.0-5.30.—**CHILDREN'S CORNER**, *S.B. from Birmingham.*

6.30.—Anthem, "God is a Spirit" ..... *Sternfeldt Bennett (11)*

Hymn, "The King of Love My Shepherd Is" (A. and M. 197).

The Rev. **BASIL GRAHAM BOURCHIER**,  
 M.A., Vicar of St. Jude-on-the-Hill,  
 Hamstead Garden Suburb. Religious  
 Address.

Hymn, "Lord of our Life and God of Our  
 Salvation" (A. and M. 214).

9.0. **DE GROOT**  
 and  
**THE PICCADILLY ORCHESTRA.**  
 Relayed from the Piccadilly Hotel.

10.0.—**TIME SIGNAL FROM GREENWICH.**  
**GENERAL NEWS BULLETIN** and  
**WEATHER FORECAST**, *S.B. to all*  
*Stations.*  
 Local News.

10.15. De Groot and the Piccadilly Orchestra  
 (Continued).

10.30.—Close down.  
 Announcer: C. A. Lewis.

## BIRMINGHAM.

3.0-5.0. **THE STATION PIANO**  
**QUINTETTE**  
**FRANK CANTELL** (1st Violin).  
**ELSIE STELL** (2nd Violin).  
**ARTHUR KENNEDY** (Viola).  
**LEONARD DENNIS** (Violoncello).  
**NIGEL DALLAWAY** (Piano).

"Vibes Nobles," Op. 77 ..... *Scubert, arr. Thieriot*  
 "Coe Larme" ..... *Monsargyky, arr. Erien*  
 "Serenade" ..... *Pierne (15)*

**HAROLD HOWES** (Baritone).  
 "It is Enough" ("Elijah") ..... *Mendelssohn (1)*

String Quartette.  
 Quartette, Op. 50, No. 1 ..... *Haydn*  
 (a) Allegro; (b) Andante non lento; (c)  
 Minuetto; (d) Finale.

**ISABEL TEBBS** (Soprano).  
 "O Day Divine" ..... *Grove (9)*  
 "A Woodland Madrigal" ..... *Botten (1)*  
 Frank Cantell and Nigel Dallaway.

Rondo from Sonata No. 1, Op. 12 ..... *Beethoven*  
 "On Wings of Song" ..... *Mendelssohn, arr. Ashren*

**INGRAM BENNING** (Tenor).  
 Three Shakespearean Songs ..... *Quilter*  
 "Come Away, Death" ..... *Quilter*  
 "O Mistress Mine" ..... *Quilter*  
 "Blow, Blow, Thou Winter Wind" ..... *Quilter*

Nocturne from "A Midsummer Night's  
 Dream" ..... *Mendelssohn*  
 Harold Howes.

"Thanksgiving" ..... *Allison*  
 "Summer Time on Breton" ..... *Peel*  
 Ingram Benning.

"Eleanor" ..... *Coleridge-Taylor (11)*  
 Quintette.

"Polish Dance" ..... *Scherwenka*  
 5.0-5.30.—**CHILDREN'S CORNER**, *S.B. to*  
*all Stations.*  
 Announcer: A. Pelham.

8.30. **THE STATION REPERTORY CHOIR.**  
 Hymn, "Jesu, Lover of My Soul" (A. and  
 M. 193).

The Rev. **WILLIAM SOUTHALL**, of the  
 Society of Friends: Religious Address.  
 Choir.

Hymn, "Let Saints on Earth in Concert  
 Sing" (A. and M. 221).  
 Anthem, "The Radiant Morn" ..... *Woodward (11)*

9.0. **THE STATION SYMPHONY**  
**ORCHESTRA.**  
 Under the Direction of **JOSEPH LEWIS.**  
 Overture in D ..... *Haydn*

**JAMES HOWELL** (Bass).  
 Arm, "O God, Have Mercy" ("St.  
 Paul") ..... *Mendelssohn (11)*  
 Orchestra.

"Träumerei" ..... *Schumann*  
 (Solo Horn, W. S. Yorks.)  
 "Siegfried Idyll" ..... *Wagner*

**James Howell.**  
 Romance, "O Star of Eve" ("Tann-  
 häuser") ..... *Wagner (1)*  
 Orchestra.

Suite, "Gipsy Suite" ..... *German (11)*  
 Introduction to Act 3, "Lohengrin" ..... *Wagner*

10.0.—**NEWS and WEATHER FORECAST.**  
*S.B. from London.*  
 Local News.

10.15.—Close down.  
 Announcer: Percy Edgar.

## BOURNEMOUTH.

3.0-4.45. **J. H. SQUIRE'S CELESTE OCTETTE**  
 and **ERIC GODLEY** (Baritone).  
 Relayed from South Parade Pier, Southsea.  
**JOHN PERRY** (Tenor).

Songs, Selected.  
 5.0-5.30.—**CHILDREN'S CORNER**, *S.B. from*  
*Birmingham.*

8.30. **CEDRIC SHARPE** (Solo Violoncello).  
 "Andante Religioso" ..... *Thomas*  
 "Largo" ..... *Handel (1)*

8.40. **CHOIR OF UPPER PARKSTONE**  
**BAPTIST CHURCH.**  
 Anthem, "Like as the Hart" (words from  
 Psalm xviii (11)).  
 Hymn No. 15, "The Mystery of Inter-  
 cession."

8.45.—The Rev. F. F. DARDIS, Upper Park-  
 stone Baptist Church: Religious Address.

8.55. Choir.  
 Hymn, No. 20, "For the Love of Jesus"  
 Anthem, "Crossing the Bar" ..... *J. F. Bridge*

9.0. **Cedric Sharpe.**  
 "Melody in F" ..... *Debussy*  
 "The Ivy Green" ..... *Cedric Sharpe*  
 "La Cinqumaine" ..... *Gabrielle Marie*

9.10. **ASTRA DESMOND** (Contralto).  
 "Agnus Dei" (from B Minor Mass) ..... *Bach (11)*  
 "The Angel's Song" (from "The Dream  
 of Gerontius") ..... *Elyce*

9.20. **JERRY O'CONNOR** (Baritone).  
 Song Cycle, "An Irish Idyll" ..... *Stanford (1)*  
 (a) "Corrymoola"; (b) "The Fairy  
 Lough"; (c) "Cutlin' Bishes"; (d)  
 "A Broken Song"; (e) "Back to Ire-  
 land."

9.35. **Cedric Sharpe.**  
 "Le Cygne" ..... *Saint-Saens*  
 "Menuet" ..... *Beethoven, arr. Cedric Sharpe (15)*  
 "The Yepper Bell" (Old Boston Folk  
 Tune) ..... *arr. Cedric Sharpe (15)*  
 "Serenade" ..... *Pierne (15)*  
 "Liebesfreud Walz" ..... *Kreiser*

9.50. **Astra Desmond.**  
 "The Lotus Flower" ..... *Schumann*  
 "True Love" ("Liebestreu") ..... *Brakins*  
 "The Bess of Jura" ..... *arr. Kennedy-Fraser (1)*  
 "Land of Heart's Desire" ..... *arr. Kennedy-Fraser (1)*

10.0.—**NEWS and WEATHER FORECAST.**  
*S.B. from London.*  
 Local News.

10.15.—Major **STANLEY HOW**: Reading of  
 W. E. Henley.

10.40.—Close down.  
 Announcer: John H. Raymond.

## CARDIFF.

3.0-4.45. **THE CORY WORKMEN'S SILVER**  
**BAND.**  
 Conductor, **J. G. DOBBING.**

**OWEN GANE** (Baritone).  
 Vocalist **ALEC JOHN** (Tenor).  
 Band.

I.—March, "Sons of the Wild" ..... *Flanner*  
 Overture, "La Gazza Ladra" ..... *Verdi*  
 Owen Gane.

II.—"Drops" ..... *Arthur Meale (5)*  
 "Sons of the Sea" ..... *Coleridge-Taylor (11)*  
 "That Rose From You" ..... *Wilson (8)*  
 Band.

III.—Cornet Duet, "The Warblers" ..... *Sutton*  
 (Soloists, J. Trotman and A. Carter.)  
 Selection, "Crown Diamonds" ..... *Huber*

IV.—Owen Gane and Alec John.  
 Duet from Last Act, "Madame Butterfly"  
 "Two Sailors" ..... *Perry*

Band.  
 V.—National Fantasia, "United Kingdom" ..... *Flanner*  
 Euphonium Solo, "Land of Hope and  
 Glory" ..... *Elgar (1)*  
 (Soloist, W. J. Davies.)

VI.—Alec John.  
 "The Pedlar's Basket" ..... *Baynon*  
 "The Island Delightful" ..... *Jocill Mills*  
 "The Fairy Tales of Ireland" ..... *Coates*

Band.  
 VII.—Hymn, "Cwm Rhondda" ..... *Handel*  
 Chorus, "Hallelujah" ..... *Handel*  
 Announcer: A. H. Goddard.

A number against a musical item indicates the name  
 of its publisher. A list of publishers will be found on  
 page 55.



# WIRELESS PROGRAMME—SUNDAY (Continued from the facing page.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

5.0-5.30.—CHILDREN'S CORNER. *S.B. from Birmingham.*

6.10 THE CHOIR OF ST. STEPHEN'S CHURCH, DOCKS.

Hymn, "Spirit of Mercy" (A. and M. No. 165).

Anthem, "I Will Sing of Thy Power" *Sullivan*

The Rev. F. W. REES, Vicar of St. Stephen's Church, will give the third of the Weekly Talks on "Religion and Psychology." His subject is "Fellowship."

Hymn, "King of Love" (A. and M. No. 197).

8.40. **A Symphony Concert.**  
THE STATION SYMPHONY ORCHESTRA.

Conductor, WARWICK BRAITHWAITE.  
Vocalist, HERBERT HEYNER (Baritone).  
Solo Pianoforte, VERA McCOMB THOMAS.

I.—Symphonic Poem, "Death and Transfiguration" *Strauss*

II.—Aria with Orchestra, "Sulla Poppa del mio brili" *Ries (1)*

III.—Pianoforte Concerto No. 1 in B Flat Minor (Op. 23) *Tchaikovsky*

IV. Songs.

"Trottin' to the Fair" *Stanford (1)*

"So Perverse" *Bridge*

"Mephistopheles' Song of the Flea" *Moscowitzky*

V.—2nd Rhapsody *Liszt*

10.0.—NEWS and WEATHER FORECAST. *S.B. from London.*

Local News.

10.15.—Close down.

Announcer: E. B. Appleton.

## MANCHESTER.

5.0. THE RADIO MILITARY BAND.  
Conductor, HARRY MORTIMER.

March, "Lynwood" *Oyle Hume*

Overture, "Stradella" *Flotow*

Intermezzo, "Liebestraum" *Bloch*

Selection, "Merris England" *German*

HAROLD BROWN (Baritone).

"O God, Have Mercy" ("St. Paul") *Mendelssohn*

"Lilady" *Schubert (11)*

Band.

Bel Gavotte, "Les Cloches de St. Malo" *Bonnet*

Ballad Music, "Fand" *Geonod*

Idyll, "Glow Worm" *Linde*

Harold Brown.

"It is Enough" ("Elijah") *Mendelssohn (11)*

"The Linden Tree" *Schubert (11)*

Band.

Selection, "The Duchess of Dantale" *Coryll*

Intermezzo, "Wedgwood Blues" *Kotelbey*

"Spanish Dances" *Moskowsky*

5.0-5.30.—CHILDREN'S CORNER. *S.B. from Birmingham.*

7.55.—Hymn No. 178 (A. and M.), "Jesus, the Very Thought of Thee."

8.0.—S. G. RONEY, Talk to Young People.

8.30.—Hymn No. 106 (A. and M.), "My God, I Love Thee not Decays."

8.40. "STABAT MATER" *(Rossini) (11).*

By the ST. GREGORY'S CECILIAN CHORAL SOCIETY.

Conducted by The Rev. J. TURNER, D.D.

9.40.—Hymn No. 180 (A. and M.), "To Christ, the Prince of Peace."

Address by The Rev. B. J. HARRIS.

Hymn No. 172 (A. and M.), "Praise to the Holiest in the Height."

10.0.—NEWS and WEATHER FORECAST. *S.B. from London.*

Local News.

10.15. "STABAT MATER" (Continued).

10.30.—Close down.

Announcer: Victor Burythe.

## NEWCASTLE.

3.0-5.0.—PROGRAMME. *S.B. from London.*

5.0-5.30.—CHILDREN'S CORNER. *S.B. from Birmingham.*

6.30. RELIGIOUS SERVICE

Relayed from JESMOND PRESBYTERIAN CHURCH.

Minister—The Rev. DAVID FYFFE.

8.0. THE CLAY PAGE TRIO.

Trio, 1st Movement *Saunders*

HETTY PAGE (Solo Violoncello).

Concerto, 1st Movement *Elgar (11)*

ETHEL PAGE (Solo Pianoforte).

"Norwegian Scenes" *Grieg*

TOM H. CLAY (Solo Violin).

"Zigeunerweisen" *Sarasate*

Trio.

Trio, Allegro and Presto *Saunders*

10.0.—NEWS and WEATHER FORECAST. *S.B. from London.*

Local News.

10.15.—Close down.

Announcer: E. L. Odhams.

## ABERDEEN.

3.0-5.0. Classical Afternoon.

MAY BOWMAN (Soprano).

F. ELLIOT DOWIE (Baritone).

LENA BLACKMAN (Solo Pianoforte).

NANCY LEE (Solo Violin).

WILLIAM BENNETT (Solo Violin).

THE WIRELESS ORCHESTRA.

May Bowman.

"Rejoice Greatly" ("The Messiah") *Handel (11)*

"I Know That My Redeemer Liveth" *Handel (11)*

("The Messiah") *Handel (11)*

F. Elliot Dowie.

"Morning Hymn" *Henschel*

"Benediction" *Tchaikovsky*

Lena Blackman.

Concerto for Piano, "The Emperor" *Beethoven*

With Orchestral Accompaniment.

May Bowman.

"Ye That Are Weary" *Ross (12)*

"Light in Darkness" *Cover*

F. Elliot Dowie.

"Revenge, Timotheus Cries" *Handel (1)*

"Poor Path no More Unheeded Prayers" *Handel (1)*

"Qui sdegno non s'accende" *Mozart (13)*

## WAVE-LENGTHS AND CALL SIGNS.

ABERDEEN (2BD)	-	495	Metres
BIRMINGHAM (5T)	-	475	"
GLASGOW (5SC)	-	420	"
NEWCASTLE (5NO)	-	400	"
BOURNEMOUTH (6BM)	-	385	"
MANCHESTER (2ZY)	-	375	"
LONDON (2LO)	-	365	"
CARDIFF (5WA)	-	351	"
PLYMOUTH (5PY)	-	335	"
EDINBURGH (2EH)	-	325	"
LIVERPOOL (6LV)	-	315	"
SHEFFIELD (6FL)	-	303	"
LEEDS-BRADFORD (2LS)	-		"

Nancy Lee and William Russell.  
Concerto for two Violins and Orchestra *Bach*

May Bowman.

"The Promise of Life" *Cover (1)*

"The Shepherd's Cradle Song" *Somerville*

5.0-5.30.—CHILDREN'S CORNER. *S.B. from Birmingham.*

## Symphony Concert.

8.30. THE WIRELESS ORCHESTRA.

Symphony, "The Clock" *Haydn*

9.0.—SOUTH PARISH CHURCH CHOIR.

Hymn 45. Vs. 1-5.

The Rev. CHARLES E. FORSTER, M.A.,  
South Parish Church: Religious Address.

Choir, Hymn 12.

9.15. Orchestra.

Symphony in E Minor, "From the New World" *Dvorak (11)*

(a) "Adagio: Allegro molto" (b) "Largo" (c) "Molto Vivace" (d) "Allegro con fuoco."

10.0.—NEWS and WEATHER FORECAST. *S.B. from London.*

Local News. *S.B. from London.*

10.15. Orchestra.

"Dimanche Soir" *Moscowitzky*

"Dimanche Matin" *Moscowitzky*

10.25.—Close down.

Announcer: H. J. McKee.

## GLASGOW.

3.0-5.0. THE WIRELESS ORCHESTRA.

Overture, "Italiana in Algiers" *Rossini*

Selection, "Carmen" *Bizet*

JOHN HUNTINGTON (Baritone).

"King Charles" *M. V. White (1)*

"At Columbine's Grave" *M. Shaw*

Orchestra.

Entr'acte, "Sanctuary of the Heart" *Kotelbey*

John Huntington.

"Absent" *Metcalf (1)*

"West Country Lad" ("Tom Jones") *E. German*

Orchestra.

"Hindon Chant" *Birnaby-Korssak*

"Les Préludes" *Liszt*

John Huntington.

"Far Beyond the Red Horizon" *D. Crosby*

"Light o' Stars" *Yvonne Sawyer*

Orchestra.

Suite, "Casse Noisette" *Tchaikovsky*

Waltz, "Espans" *Waldteufel*

Overture, "Fingal's Cave" *Mendelssohn*

5.0-5.30.—CHILDREN'S CORNER. *S.B. from Birmingham.*

6.30.—Services for Freemasons in St. Cathbert's Parish Church, Edinburgh. *S.B. from Edinburgh.*

8.0-9.0.—Interval.

9.0. THE WIRELESS QUARTETTE.

Overture, "Herod" *Hadley*

Entr'acte, "Fantastique Gavotte" *Spenght*

9.15. TINA MCINTYRE (Soprano).

"Songs My Mother Taught Me" *Dvorak*

"Sing, Joyous Bird" *Phillips*

9.25. Quartette.

Selection, "Songs from Shakespeare's Time" *arr. Birch*

9.35. Tina McIntyre.

"Softly Sighs" ("Der Freischütz") *Weber (15)*

"The Shepherd's Cradle Song" *Somerville*

9.45. Quartette.

Suite, "The Miracle" *Humperdinck*

10.0.—NEWS and WEATHER FORECAST. *S.B. from London.*

Local News.

10.15.—Close down.

Announcer: Herbert A. Carruthers.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 55.



# WIRELESS PROGRAMME—MONDAY (July 7th.)

The letters "S.B." printed in italics in these programmes signify a simultaneous Broadcast from the station mentioned.

## LONDON.

- 4.05.0.—Time Signal from Greenwich. Concert: The "ELO" Trio and Freshlyn Kelsey (Baritone). "The Bal Musette," by Yvonne Cloud. "How Lindbergh is Manufactured," by Helen Greig Sauter.
- 6.06.45.—CHILDREN'S CORNER: Solo Story, "The Hare and Hounds," by E. W. Lewis. "Treasure Island," Chap. 21, Part 1, by Robert Louis Stevenson.
- 7.0.—TIME SIGNAL FROM BIG BEN, 1ST GENERAL NEWS BULLETIN and WEATHER FORECAST. *S.B. to all Stations.*
- JOHN STRACHEY (the B.B.C. Literary Critic): "Fortnightly Book Talk." *S.B. to all Stations.*
- Talk by the Radio Association of Great Britain. *S.B. to all Stations.*
- Local News.
- 7.35-8.0.—Interval.
- 8.0.—The Rt. Hon. DAVID LLOYD GEORGE on "Dr. Clifford as I Knew Him," relayed from Westminster Congregational Church. *S.B. to all Stations.*
- 9.5.—HELENA MILLAIS and RONALD GOURLEY, in "Melodious Memories of To-day," introducing "The London Blues," "Give Me a Place in London," and "Hoods," specially written by them for this Programme.
- 9.20.—J. AERY JACOB, Another Humorous Irish Story.
- 9.35.—Helena Millais and Ronald Gourley, in more "Melodious Melodies."
- 9.50.—"From My Window," by Philemon.
- 10.0.—TIME SIGNAL FROM GREENWICH, 2ND GENERAL NEWS BULLETIN and WEATHER FORECAST. *S.B. to all Stations.*
- Local News.
- 10.15.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London. *S.B. to all Stations.*
- 11.30.—Close down.
- Announcer: J. G. Broadbent.

## BIRMINGHAM.

- 3.30-4.30.—Lozella Picture House Orchestra: Conducted by Paul Rimmer.
- 5.05.30.—WOMEN'S CORNER: Sidney Rogers, F.R.H.S.: Topical Horticultural Hints.
- 5.30-5.35.—Agricultural Weather Forecast.
- 5.35-6.30.—CHILDREN'S CORNER.
- 6.30-6.45.—"Teens' Corner: Uncle Felix on "Naval History."
- 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
- JOHN STRACHEY. *S.B. from London.*
- Radio Association Talk. *S.B. from London.*
- Local News.
- 7.35-8.0.—Interval.
- A Programme of Speech and Song.
- 8.0.—The Rt. Hon. DAVID LLOYD GEORGE. *S.B. from London.*
- 9.5.—HERBERT HEYNER (Baritone). "Thy Beaming Eyes" ..... MacDowell (4) "The Golden Vanity" ..... Traditional "Trottin' to the Fair" ..... Stanford (1) "A Mood" ..... Tivara (1) "Freights" ..... Body (1)
- 9.15.—SYBIL MADEN (Contralto). "Maid of the Golden Throne" ..... Bantock "Evening Song" ..... Bantock "Hymn to Aphrodite" ..... Bantock

- 9.20.—Herbert Heyner. "It Was a Lover" ..... "Take, Oh Take Those Lips Away" ..... Quilter (1) "May Not the Wind and the Rain" ..... Wallace "Son of Mine" ..... Wallace
- 9.45.—Sybil Maden. "Young Yang" ..... "From the Tomb of an Unknown Woman" ..... Bantock (4) "Feast of Lanterns" ..... Bantock
- 10.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
- Local News.
- 10.15.—THE SAVOY BANDS. *S.B. from London.*
- 11.30.—Close down.
- Announcer: A. Pellam.

## BOURNEMOUTH.

- 3.45-5.15.—The "6BM" Trio: Reginald S. Mount (Violinist), Thomas Illingworth (Cellist), Arthur Marston (Pianist), William Lewis (Tenor). Talks to Women. Mrs. Kitching—Travel Talk: "Switzerland to Italy."
- 5.15-6.15.—CHILDREN'S CORNER.
- 6.15-6.45.—Schools' Half-Hour: Miss M. H. Dacombe, M.A., "Outdoor History—Roads."
- 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
- JOHN STRACHEY. *S.B. from London.*
- Radio Association Talk. *S.B. from London.*
- Local News.
- 7.35-8.0.—Interval.
- 8.0.—The Rt. Hon. DAVID LLOYD GEORGE. *S.B. from London.*
- 9.5.—JOSEPH FARRINGTON (Bass). Songs, Selected.
- 9.15.—KATE WINTER (Soprano). "Where'er a Snowflake Leaves the Sky" ..... Lehmann "Lullaby" ..... Hamilton Harty (1) "Shepherd, Thy Demeanour Vary" ..... Arr. Laurence Wilson (1) (CHARLES LEESON—Accompanist.)
- 9.25.—Joseph Farrington. Songs, Selected.
- 9.35.—Kate Winter. "The Virgin's Slumber Song" ..... Max Regier "A Summer Idyll" ..... Coleridge-Taylor (5) "At the Well" ..... Hageman
- 9.45.—BOURNEMOUTH MUNICIPAL ORCHESTRA. Relayed from the Winter Gardens. Deputy Conductor, MONTAGUE BIRCH. Ballet Music, "La Reine de Saba" ..... Rimsky-Korsakov
- 10.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
- Local News.
- 10.15.—THE SAVOY BANDS. *S.B. from London.*
- 11.30.—Close down.
- Announcer: John H. Raymond.

## CARDIFF.

- 3.0-4.45.—The Station Trio. George Coburn (Baritone). The Carlton Orchestra, relayed from the Carlton Restaurant.
- 5.0-5.45.—"5WA'S" "FIVE O'CLOCKS": Vocal and Instrumental Artists. Evelyn Bades (Elocutionist). Talks to Women. Weather Forecast. John Henry (Entertainer).
- 5.45-6.30.—CHILDREN'S CORNER.

- 6.30-6.45.—Naiance in Art (Studies in the Lives of Great Artists): IV.—"Corn" in "The Cornfield" (Constable).
- 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
- JOHN STRACHEY. *S.B. from London.*
- Radio Association Talk. *S.B. from London.*
- Local News.
- 7.35-7.45.—Interval.
- 7.45.—JOHN HENRY will entertain listeners.
- 8.0.—The Rt. Hon. DAVID LLOYD GEORGE. *S.B. from London.*

## Features Programme.

- ART SONGS and CHAMBER MUSIC. THE CHAMBER MUSIC TRIO: ALBERT SAMMONS (Violin), CEDRIC SHARPE (Violoncello), WILLIAM MURDOCH (Pianoforte), JOHN FERRY (Vocalist). VERA MCCOMB THOMAS (Pianoforte). I.—Trio in B Flat, No. 7 ..... Beethoven One Movement, Allegretto.
- II.—Songs. "Freights" ..... Maurice Besty (1) "Applewinds" ..... Steadford "Ma Lili Bateau" ..... Steadford
- III.—Trio in G Major, No. 5 ..... Mozart Allegro; Andante con variazioni; Allegretto.
- IV.—Songs. "I Listen for You" ..... Mary Nightingale (2) "Wood Fires" ..... Hazledine "Levelness More Fair" ..... Wood Stewart Sauter
- V.—Pianistic Trio in C Minor (in one Movement) ..... Frank Bridge (13)
- 10.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
- Local News.
- 10.15.—THE SAVOY BANDS. *S.B. from London.*
- 11.30.—Close down.
- Announcer: C. H. King.

## MANCHESTER.

- 2.30-3.0.—MAINLY FEMININE.
- 3.15-5.0.—BESSES O' TH' BARN BAND, relayed from the New Municipal Gardens, Southport.
- 5.45-6.0.—Children's Letters.
- 6.0-6.30.—CHILDREN'S CORNER.
- 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
- JOHN STRACHEY. *S.B. from London.*
- Radio Association Talk. *S.B. from London.*
- Local News.
- 7.35.—"MARTHA" (Fiction). Played by THE "2ZY" OPERA COMPANY and THE "2ZY" AUGMENTED ORCHESTRA. Conducted by DAN GODFREY, Junr.
- Soloists: Lady Henrietta NELL DAVIS (Soprano) Nancy ..... RACHEL HUNT (Contralto) Lionel ..... JAMES SHAW (Tenor) Plunket
- LEE THISTLETHWAITE (Baritone) Sir Tristan ..... HERBERT RUDDOCK The Sheriff ..... J. PIMM A Servant ..... J. PIMM
- THE "2ZY" OPERA CHORUS. Trained by SAM WHITTAKER. Notes by MOSES BARITZ.

A number against a musical item indicates the name of its publisher. A list of publishers will be found on page 55.



# WIRELESS PROGRAMME—MONDAY (Continued from the facing page.)

The letters "S.B." printed in Italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

- 8.0.—The Rt. Hon. DAVID LLOYD GEORGE.  
*S.B. from London.*
- 9.5.—"Martha" (Continued).
- 10.0.—NEWS and WEATHER FORECAST.  
*S.B. from London.*  
Local News.
- 10.15.—Mr. W. F. HETCHER, Examiner in Spanish to the U.L.C.I.: Spanish Talk.
- 10.30.—THE SAVOY BANDS. *S.B. from London.*
- 11.30.—Close down.  
Announcer: Victor Smythe.

## NEWCASTLE.

- 3.45-4.45.—Concert: Katherine Green (Soprano), Peggy Campbell (Solo Pianoforte), T. Middlemiss (Baritone).
- 4.45-5.15.—WOMEN'S HALF-HOUR: Weekly News Letter. Mrs. Sturge on "George Fox."
- 5.15-6.0.—CHILDREN'S CORNER.
- 6.0-6.30.—Scholars' Half-Hour.
- 6.45-6.50.—Farmers' Corner.
- 7.0.—NEWS and WEATHER FORECAST.  
*S.B. from London.*  
JOHN STRACHEY. *S.B. from London.*  
Radio Association Talk. *S.B. from London.*  
Local News.
- 7.35-8.0.—Interval.
- 8.0.—The Rt. Hon. DAVID LLOYD GEORGE.  
*S.B. from London.*
- 9.5.—THE STATION ORCHESTRA.  
Conductor: WILLIAM A. CROSSE.  
March, "Unter den Linden" ..... Crosse  
Overture, "Marco Spada" ..... Auber
- 9.15.—LEE DIXON and COMPANY  
in  
"THE RIVALS" (Sheridan).  
Act I, Scene 2  
Act III, Scene 3  
Cast:  
Sir Anthony Absolute ..... LEE DIXON  
Captain Absolute .....  
Mrs. Malaprop ..... NORA ALEXANDER  
Isabella Langens ..... OLIVE ZALVA
- 9.45.—Orchestra.  
Selection, "Betty" ..... Hobens and Steffen  
Waltz, "The Grenadiers" ..... Wuhlfestel
- 10.0.—NEWS and WEATHER FORECAST.  
*S.B. from London.*  
Local News.
- 10.15.—THE SAVOY BANDS. *S.B. from London.*
- 11.30.—Close down.  
Announcer: W. M. Shewen.

## ABERDEEN.

- 3.30-5.0.—Concert: Dance Afternoon—The Wireless Quartette. James Reid (Tenor). The Hon. Mrs. MacGilchrist on "Impressions of the All World Sunday School Convention at Glasgow. Feminine Topics."
- 6.0-6.30.—CHILDREN'S CORNER. Games Corner.
- 7.0.—NEWS and WEATHER FORECAST.  
*S.B. from London.*  
JOHN STRACHEY. *S.B. from London.*  
Radio Association Talk. *S.B. from London.*  
Local News.
- 7.35.—Girl Guides' News Bulletin: Boy Scouts' News Bulletin.
- 8.0.—The Rt. Hon. DAVID LLOYD GEORGE.  
*S.B. from London.*

## Everybody's Programme.

- JOHN HUNTINGTON (Baritone).  
THE WIRELESS ORCHESTRA.  
Orchestra.
- 9.5.—Selection of Hermann Lohr's Popular Songs.
- 9.10.—John Huntington.  
"The Tramp" ..... Sawyer  
"Far Beyond the Red Horizon" ..... Crossley
- 9.20.—Orchestra.  
"Mélodie Arabe" ..... Glusmanne
- 9.30.—John Huntington.  
"Annabel Lee" .....  
"At Columbine's Grave" ..... Martin Shaw  
"I Know a Bank" .....  
Orchestra.
- 9.40.—Selection, "Manon Lescaut" ..... Puccini
- 9.50.—John Huntington.  
"Prologue" ("Pagliacci") ..... Leoncavallo  
Scene, "A Lowly Peasant Girl" ("The Lily of Killarney") .....  
Air, "The Colleen Bawn" ..... Benedict (1)  
"For a Carousal" ("Don Giovanni") ..... Mozart (11)
- 10.0.—NEWS and WEATHER FORECAST.  
*S.B. from London.*  
Local News.
- 10.15.—THE SAVOY BANDS. *S.B. from London.*
- 11.30.—Close down.  
Announcer: W. D. Simpson.

## GLASGOW.

- 3.30-4.30.—The Wireless Quartette and William Gibson (Tenor).
- 4.45-5.15.—TOPICS FOR WOMEN: Topical Afternoon.
- 5.15-6.0.—CHILDREN'S CORNER. Letter Competition Results.
- 6.0-6.5.—Weather Forecast for Farmers.
- 6.45-6.55.—F. J. SANDEMAN on "The Efficiency of Retail Safenesship."

- 7.0.—NEWS and WEATHER FORECAST.  
*S.B. from London.*  
JOHN STRACHEY. *S.B. from London.*  
Radio Association Talk. *S.B. from London.*  
Local News.
- 7.35-8.0.—Interval.
- 8.0.—The Rt. Hon. DAVID LLOYD GEORGE.  
*S.B. from London.*
- Popular Night.
- 8.5.—ELSIE COCHRANE (Soprano).  
"L'Amore" ..... Mozart  
(With Orchestral Accompaniment.)
- 9.10.—ORCHESTRA.  
Waltz, "Gold and Silver" ..... Lehar
- 9.15.—HUGH OGILVIE (Scotts Comedian).  
Will Sing Songs of his own Composition.  
"Saying Up to Buy a Pair o' Troosers."  
"Queen of the Tenement."  
"Sea, Sea, Sea."
- 9.30.—Orchestra.  
Entr'acte, "A Gondola Love Song" ..... Olsen
- 9.35.—Elsie Cochrane.  
"Hindu Song" ..... Rimsky-Korsakov  
"Waltz Song" ("Romeo and Juliet") .....  
Gounod  
(Both with Orchestral Accompaniment.)
- 9.45.—Hugh Ogilvie.  
"Men, How I Hate Them."  
"An Old Fashioned Chap."  
"I'm Bound For Nowhere."
- 10.0.—NEWS and WEATHER FORECAST.  
*S.B. from London.*  
Local News.
- 10.15.—THE SAVOY BANDS. *S.B. from London.*
- 11.30.—Close down.  
Announcer: Richard D. Alexander.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 55.

## EVENTS OF THE WEEK.

### SUNDAY, JULY 6th.

CARDIFF, 8.40.—A Symphony Concert of Interest.

### MONDAY, JULY 7th.

LONDON, 8.0.—The Rt. Hon. David Lloyd George on "Dr Clifford as I Knew Him," relayed from Westminster Congregational Church. *S.B. to all Stations.*

CARDIFF, 9.0.—Feature Programme—Art Songs and Chamber Music.

MANCHESTER, 7.35.—"Martha" (Flotow).

NEWCASTLE, 9.15.—"The Rivals" (Sheridan).

### TUESDAY, JULY 8th.

LEEDS, 9.0.—Speeches delivered on the occasion of the Official Opening of the Leeds and Bradford Relay Station. *S.B. to all Stations.*

LONDON, 10.40.—"La Hölle" (Puccini), Act IV., played by the B.N.O.C., relayed from His Majesty's Theatre. *S.B. to all Stations.*

BOURNEMOUTH, 7.30.—Comic Opera

Night—"La Cigale" (Audran, with additions by Ivan Caryll).

### WEDNESDAY, JULY 9th.

LONDON, 8.15.—"The Magic Flute" (Mozart), Act I, played by the B.N.O.C., relayed from His Majesty's Theatre. *S.B. to all Stations.*

### THURSDAY, JULY 10th.

CARDIFF, 8.0.—"Les Cloches de Corneville."

MANCHESTER, 8.45.—"Princess Sonia."  
NEWCASTLE, 8.0.—Russian Evening.

### FRIDAY, JULY 11th.

LONDON, 9.15.—An Appreciation by Lord Balfour of the late Lord Kelvin on the occasion of the Kelvin Centenary Dinner. *S.B. to all Stations.*

LONDON, 10.15.—"Le Coq d'Or" (Rimsky-Korsakov), played by the B.N.O.C., relayed from His Majesty's Theatre. *S.B. to all Stations.*

BIRMINGHAM, 8.0.—Band of H.M. Royal Air Force.

CARDIFF, 7.30.—Band of H.M. Grenadier Guards.



# WIRELESS PROGRAMME—TUESDAY (July 8th.)

The letters "S.B." printed in Italics in these programmes signify a simultaneous broadcast from the station mentioned.

## LONDON.

1.0-2.0.—Tone Signal from Big Ben. Concert: The "T.L.O." Trio and Gertrude Wood (Contralto).

4.0-5.0.—Time Signal from Greenwich. Concert: "Books Worth Reading," by Jenny Wren, Organ and Orchestral Music relayed from Shepherd's Bush Pavilion. "Carvers: The Scribe and Blombator," by Miss Margaret L. Hodgson.

6.0-6.15.—CHILDREN'S CORNER: Songs by Mary Armstrong (Soprano). "The Travelling Post Office," by R. C. Andrew.

8.45-9.55.—An appeal on behalf of the United Services Fund, by Brigadier-General Robert Henry More, C.M.G., C.B.E., Organizing Secretary of the Fund.

7.0.—TIME SIGNAL FROM BIG BEN. 1ST GENERAL NEWS BULLETIN and WEATHER FORECAST. *S.B. to all Stations.*

Capt. P. P. ECKERSLEY, Chief Engineer, R.B.C., "Fortunate Tophers," *S.B. to all Stations.*

Local News.

7.30-8.0.—Interval.

8.0. **An Hour's Music**  
by

THE KNELLER HALL BAND.  
Under the Direction of

Leut. and Director of Music,  
H. E. ADKINS.

CHARLES TENROSE (Entertainer.)

9.0.—Speeches delivered on the occasion of the Official Opening of the LEEDS-BRADFORD RELAY STATION. *S.B. from Leeds.*

9.30.—HALF-AN-HOUR OF WEMBLEY. *S.B. to other Stations.*

10.0.—TIME SIGNAL FROM GREENWICH. 2ND GENERAL NEWS BULLETIN and WEATHER FORECAST. *S.B. to all Stations.*

Mr. C. LEONARD WOOLLEY, on "Excavations in Babylonia." *S.B. to other Stations.*

Local News.

10.30. Charles Tenrose.  
In More Lighthearts.

10.40.—"LA BOHEME" (Puccini), Act IV., played by the British National Opera Company. Relayed from His Majesty's Theatre, London. *S.B. to all Stations.*

11.5.—Close down.  
Announcer: J. S. Dodgson.

## BIRMINGHAM.

3.30-4.30.—Station Piano Quintette: Directed by Frank Cantell.

6.0-6.30.—WOMEN'S CORNER: A. M. Shepherd on "Various Marriage Customs."

6.30-6.35.—Agricultural Weather Forecast.

6.35-6.40.—CHILDREN'S CORNER.

6.40-6.45.—"Toons" Corner: Dr. Ratcliffe on "Prehistoric Caves."

7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*

Capt. P. P. ECKERSLEY. *S.B. from London.*

Local News.

7.30-8.0.—Interval.

## Light Classic Programme.

8.0. THE STATION ORCHESTRA.

Overture, "Seraglio" ..... Mozart  
Extr. Act, "Le Baiser d'Euroce" ..... Mousses  
Fantasia on "Carmen" ..... Bizet, arr. Taron

8.30. ALBERT SAMMONS (Solo Violin).  
Introduction, Theme and Dance Hungarian  
Rondo in G ..... Mozart-Kreider

8.45. Orchestra.  
Fantasia on "La Traviata" ..... Verdi, arr. Taron

9.0.—Speeches delivered on the occasion of the Official Opening of the LEEDS-BRADFORD RELAY STATION. *S.B. from Leeds.*

9.30. Albert Sammons.  
"Hymn to the Sun" ..... Korshakoff-Kreider  
"Rosamunde" ..... Schubert-Briant  
"Rhapsody Piedmontese" ..... Saint-Saëns

9.50. Orchestra.  
Morceau, "Barcarolle" ..... Granfeldt (6)

10.0.—NEWS and WEATHER FORECAST. *S.B. from London.*

Mr. C. LEONARD WOOLLEY. *S.B. from London.*

Local News.

10.30-10.40.—Interval.

10.40.—"LA BOHEME," Act IV. *S.B. from London.*

11.5.—Close down.  
Announcer: A. Pelham.

## BOURNEMOUTH.

3.15-5.15.—Ethel Rowland (Solo Pianoforte).  
THE ROYAL BATH HOTEL DANCE ORCHESTRA. Relayed from King's Hall Rooms. (Musical Director, DAVID S. LUFF.) Talks to Women. A Woman Doctor on "Mothercraft."

5.15-6.15.—CHILDREN'S CORNER.  
6.15-6.45.—Scholars' Half-Hour: John Adams, A.R.C.A., "Early Renaissance—Architecture."

7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*

Capt. P. P. ECKERSLEY. *S.B. from London.*

Local News.

## Comic Opera Night.

"LA CIGALE."

7.30. A Comic Opera in Three Acts.  
(Adapted, with additions by Ivon Caryl.)

Cast:

Chevalier Franz de Bernheim  
HAROLD STROUD (Tenor)

Matthew Vanderkoopen (Uncle to Marton and Charlotte)

ERNEST EADY (Baritone)

William ..... P. L. JENKINS (Tenor)

Vincent Knapp  
BARRY NIGHTINGALE (Baritone)

The Duke of Faversham  
ERNEST EADY (Baritone)

Cavalier, Carlew Watch and Mendicant  
A. C. WOOD (Baritone)

Charlotte (Cousin to Marton)  
WINIFRED ASCOTT (Soprano)

The Duchess of Faversham  
EDITH THOMAS (Soprano)

La Fivellid GLADYS LONNEN (Soprano)  
Marton ..... ADELINE SENIOR (Soprano)

## THE WIRELESS ORCHESTRA.

THE "GBM" CHORUS.

Under the Direction of  
Capt. W. A. FEATHERSTONE.

9.0.—Speeches delivered on the occasion of the Official Opening of the LEEDS-BRADFORD RELAY STATION. *S.B. from Leeds.*

9.30.—"LA CIGALE" (Continued).

10.0.—NEWS and WEATHER FORECAST. *S.B. from London.*

Mr. C. LEONARD WOOLLEY. *S.B. from London.*

Local News.

10.30-10.40.—Interval.

10.40.—"LA BOHEME," Act IV. *S.B. from London.*

11.5.—Close down.  
Announcer: John H. Raymond.

## CARDIFF.

3.0-4.0.—Falkman and his Orchestra, relayed from The Capitol Cinema.

5.0-5.45.—"SWAN" "FIVE O'CLOCK": Vocal and Instrumental Artists, including Elsie Roberts (Contralto). Talks to Women.

5.45-6.30.—CHILDREN'S CORNER.

6.30-6.45.—"How to Write Stories," by an Editor, (VIII.).

7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*

Capt. P. P. ECKERSLEY. *S.B. from London.*

Local News.

7.30-8.0.—Interval.

8.0.—Mr. RICHARD TRESEDER, F.R.H.S., on "Gardening."

## Welsh Music for Wembley.

8.15.—Address upon and Illustrations of the Music to be performed in the "ALL WALES WEEK" at Wembley Exhibition. Conducted and Directed by Sir HENRY WALFORD DAVIES, Mus. Doc., LL.D., Director of Music and Chairman of the National Council of Music.

9.0.—Speeches delivered on the occasion of the Official Opening of the LEEDS-BRADFORD RELAY STATION. *S.B. from Leeds.*

9.30.—HALF-AN-HOUR OF WEMBLEY. *S.B. from London.*

10.0.—NEWS and WEATHER FORECAST. *S.B. from London.*

Mr. C. LEONARD WOOLLEY. *S.B. from London.*

Local News.

10.30-10.40.—Interval.

10.40.—"LA BOHEME," Act IV. *S.B. from London.*

11.5.—Close down.

Announcer: A. H. Goddard.

## MANCHESTER.

12.30-1.30.—Mid-day Music relayed from the Piccadilly Picture Theatre.

2.30-3.0.—MAINLY FEMININE: Millicent Murby and Tom Sherlock (Baritone).

3.30-4.30.—Mr. Moses Baritz, Lecture on "The Development of Opera—(V.), Russian Opera."

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# WIRELESS PROGRAMME—TUESDAY (Continued from the facing page.)

The letters "B.B." printed in italics in these programmes signify a simultaneous Broadcast from the station mentioned.

- 10.00—Children's Letter
- 10.05.30—CH. JAMES'S CORNER
- 10.30.55—Sybil Maclure (Continued)
- 11.00—NEWS and WEATHER FORECAST
- 11.15—P. ECKERSLEY, S.B. from London

## Popular Programme

ELITE COCHRANE (Soprano)  
JOHN HENRY AND ALMA  
ZYTHOR-ESTRA

- 8.00—Orchestra
- March, "Land of Foot" ..... Latane
- Overture, "Les Cigales Ludes" ..... Latane
- Waltz, "Lynstralia" ..... Latane
- Selection, "To-Night is the Night" ..... Latane
- 8.30—Elite Cochrane
- "The Night" ..... Cochrane
- 9.00—John Henry and Alma sing a Wireless
- 9.15—Speeches delivered on the occasion of the Official Opening of the LLEDS-BRADFORD RELAY STATION S.B. from Leeds
- 9.30—Elite Cochrane
- "The Night" ..... Cochrane
- 9.45—John Henry and Alma sing a Wireless
- 10.00—Speeches delivered on the occasion of the Official Opening of the LLEDS-BRADFORD RELAY STATION S.B. from Leeds
- 10.15—Elite Cochrane
- "The Night" ..... Cochrane
- 10.30—John Henry and Alma sing a Wireless
- 10.45—"LA BOHEME," Act IV S.B. from London
- 11.00—Close down
- Announcer: Victor Sulyan

## NEWCASTLE.

- 10.15-11.00—Concert L.A. N. (Solo voices), Sam Barrack (Solo Cornet), Robert Mark (Solo Cello)
- 11.00-11.15—WOMEN'S HALF HOUR: Mrs. Tinsley on "Handwork for the Children"
- 11.15-11.30—CHILDREN'S CORNER
- 11.30-11.45—NEWS and WEATHER FORECAST
- 11.45-12.00—P. ECKERSLEY, S.B. from London
- 12.00-12.15—Close down

## Evening of Drama

### DOOR MATS

A Comedy in Three Acts  
by Hubert Henry Davies

And Gals (A Painter) .. LONDON LEA  
And Gals (A Painter) .. LONDON LEA  
And Gals (A Painter) .. LONDON LEA  
Capt. Maurice Harding .. N. H. FIRMIN  
Leila (Noel's Wife) .. M. G. KENNEDY  
Josephine (R. A's Wife) .. NORAH BALLE  
Harrison (A Maid-Servant)

### 3. SAL STURGEON

The Action takes place in Noel's house in Chelsea, and covers a period of ten weeks.

Act I—The Studio in Noel's house in Chelsea. (In this Act, Capt. Harding is in full dress uniform for his portrait.)

Act II—The Drawing Room. Six weeks later.

Act III—The Drawing Room. A few days later. The Play produced by GORDON LEA

- 10.00—Speeches delivered on the occasion of the Official Opening of the LLEDS-BRADFORD RELAY STATION S.B. from Leeds
- 10.30—HALF AN HOUR OF WEMBLEY S.B. from London
- 10.45—NEWS and WEATHER FORECAST
- 11.00—P. ECKERSLEY, S.B. from London
- 11.15—Close down
- Announcer: E. L. Odams

## ABERDEEN.

- 7.30-8.00—Concert: Opera: Afternoon. Remo
- 8.00-8.30—CHILDREN'S CORNER: Sunday Home for Young and Old Ladies
- 8.30-9.00—NEWS and WEATHER FORECAST
- 9.00-9.15—George Wilson on "Wicket Keeping" (No. 11 of Cricket Series)
- 9.15-9.30—NEWS and WEATHER FORECAST
- 9.30-9.45—Capt. P. P. ECKERSLEY, S.B. from London
- 9.45-10.00—Local News
- 10.00-10.15—Farmers' Corner: Agricultural Notes
- 10.15-10.30—Some Songs of Beauty
- 10.30-10.45—HERBERT HEYNER (Baritone)
- 10.45-11.00—THE WIRELESS ORCHESTRA
- 11.00-11.15—Preludes
- 11.15-11.30—"Voces di donna" ("La Commedia")
- 11.30-11.45—Now the Dooing Shobbeans (Mermaid's Song)
- 11.45-12.00—Speeches delivered on the occasion of the Official Opening of the LLEDS-BRADFORD RELAY STATION S.B. from Leeds
- 12.00-12.15—Herbert Heyner
- 12.15-12.30—"Night" .. .. .

## KEY LIST OF MUSIC PUBLISHERS.

1. Boosey and Co.
2. Curwen, J., and Sons, Ltd.
3. Herman Darewski Music Publishing Co.
4. Elton and Co., Ltd.
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6. Feldman, B., and Co.
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8. Larway, J. H.
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29. Dolart and Co.
30. John Blackburn, Ltd.

## CHAPPELL

## WEBER

## BROADWOOD

pianos are in use at the various stations of the B.B.C.

Hark, Hark, the Lark "...." Schubert (1)  
Who is Sylvia? "...." The Erl King

- 10.40—Orchestra
- Three English Dances "...." Quilter (1)
- 10.50—Herbert Heyner
- "I Held Love's Head" .. .. . Wardlaw (1)
- The Unwist Ma Leave In "...." K. S.
- An Old French Carol "...." Mephisto's Song of the Flea

- 11.00—NEWS and WEATHER FORECAST
- 11.15—Local News
- 11.30—Herbert Heyner
- "Toss in the Lovely Month" .. .. . Poets
- "The Rose and the Lily" .. .. . Schumann (4)
- "I Blame Thee Not" .. .. .

- 10.20—Orchestra
- An Cabaret "...." Mann
- 10.25—Catherine Paterson
- "Moonlight" .. .. . Schumann
- "Agnus Dei" (with Viola Odington) .. .. . B. S.
- 10.40—"LA BOHEME," Act IV S.B. from London
- 11.00—Close down
- Announcer: H. J. McKee

## GLASGOW.

- 3.30-4.30—The Wireless Quartette and Eileen Chambers (Contralto)
- 4.45-5.15—TOPICS FOR WOMEN Art and Literature
- 5.15-6.00—CHILDREN'S CORNER Our Weekly Forty-five Minutes with the Smaller Children
- 6.00-6.15—Weather Forecast for Farmers
- 7.00—NEWS and WEATHER FORECAST
- 7.15—Capt. P. P. ECKERSLEY, S.B. from London
- 7.30—Local News
- 7.45-8.00—Interval

## Humour and Music.

- 8.00—BEATRICE MIRANDA (Soprano)
- 8.15—A SATURDAY
- "THE FIRST CURE" (Gertrude Jennings)
- (Charlotte Reed, An Author)

## MUNGO M. DEWAR

## BERNARDINE MACDONALD

## ANNE PATTER

## MAY WILLIAMS

## MUNGO M. DEWAR

## SCENE: A Bedroom in a Nursing Home

## RECEIVED BY COMPANY

- 8.15—Beatrice Miranda
- 8.30—Sylvia's Interview on the occasion of the Official Opening of the LLEDS-BRADFORD RELAY STATION S.B. from Leeds
- 8.45—HALF AN HOUR OF WEMBLEY S.B. from London
- 9.00—NEWS and WEATHER FORECAST
- 9.15—P. ECKERSLEY, S.B. from London
- 9.30—Local News
- 9.45—"LA BOHEME," Act IV S.B. from London
- 10.00—H. J. HALL'S DANCE BAND, relayed from Glenelg's Hotel
- 10.15—Close down

A number stands a sign of a no. indicating the name of the publisher. A key list of publishers will be found on this page.



# WIRELESS PROGRAMME—WEDNESDAY (July 9th.)

The letters S.B. printed in italics in these programmes signify a Simultaneous Broadcast from the stations mentioned.

- 4.30-5.0.**—Time Signal from Greenwich.  
**5.15-5.30.**—LIGHT CLASSICS PROGRAMME  
 11 WIRELESS ORCHESTRA  
 Conducted by DAN GODFREY Junior  
 FRANK R. CARLTON, Baritone  
 FRANK ASHBY (Solo Pianoforte)  
 My Part of the Crown by A. Bonnet  
 La Vie de la Reine by the Empress  
 Wembley by Miss M. Grant Cook  
**6.0-6.15.**—CHILDREN'S CORNER  
 How to become a Musical Detective: Following up clues, by Miss E. M. G. Reed.  
 Music by the Wireless Orchestra  
**7.0.**—TIME SIGNAL FROM GREENWICH  
 2ND GENERAL NEWS BULLETIN and WEATHER FORECAST S.B. to all

Mr. WILLIAM HENRY WILLIAMSON  
 The Lyons Maid. S.B. to other Stations  
 Local News

- 8.15.**—Interval  
**8.30.**—"THE MAGIC FLUTE" (Mozart)  
 Act I, played by the British National Opera Company, relayed from His Majesty's Theatre, London. S.B. to all Stations except Cardiff

- 9.20.**—Two One Act Comedies by Herbert Swears  
 S.B. to other Stations  
 "TWO ON A BUS"

Scene: Twelfth Night  
 S.B. to other Stations  
 "TWO ON A BUS"  
 Scene: The Flat in Sloane Street S.W.  
 WIDOWS.

Mrs. Smith ... AGNES THOMAS  
 Mrs. Park ... CLARE GREY  
 Mrs. Webb ... HELENA MALLAIS  
 Scene: Mrs. Smith's Living Room at 1, Mewsby's Road, Drury Lane, W.1

- 10.0.**—TIME SIGNAL FROM GREENWICH  
 2ND GENERAL NEWS BULLETIN and WEATHER FORECAST S.B. to all Stations

The Week's Work in the Garden by the Royal Horticultural Society. S.B. to all Stations

Sir MALCOLM DELEVINGNE, K.C.B.  
 the Home Office, on "The League of Nations: The League and Opinion" S.B. to all Stations. Local News

- 10.35.**—THE SAVOY ORPHEANS and SAVOY  
 LAYANA BANDS, relayed from the Savoy Hotel London. S.B. to all Stations, a

Announcer: J. B. Dodgson

## BIRMINGHAM.

- 8.30-9.0.**—Interval  
 conducted by Paul Hunter

- 9.0-9.30.**—WOMEN'S CORNER: Alice Cartwright, Play Sports Recital

- 9.30-9.35.**—Agricultural and Weather Forecast

- 9.35-9.40.**—CHILDREN'S CORNER

- 9.40-9.45.**—"Topsy" Corner: Alice Cartwright, Talk and Pianoforte Recital on "Chopin"

- 7.0.**—NEWS and WEATHER FORECAST S.B. from London. Local News

H. C. LACEY, M.B.E. (Organising Secretary of the Memorial Theatre, Stratford-on-Avon), on "The Theatre in the Midlands"

- 7.30-8.0.**—Interval

## Miscellaneous Programmes.

- 8.0-8.15.**—Interval  
 S.B. to other Stations

- 8.15-8.30.**—"THE MAGIC FLUTE" Act I S.B. from London

- 9.20.**—JANET JOYE Dramatic Recital  
 A Scene from Mary Stuart  
 The Ancestral

- 9.30.**—John Henry in a Further Adventure  
 Janet Joye Songs at the Piano

- 9.40.**—Interval  
 S.B. to other Stations

"Love and Art" (from "Four Card Party")  
 "Love and Art" (from "Four Card Party")  
 "Love and Art" (from "Four Card Party")

- 11.0.**—NEWS and WEATHER FORECAST  
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## WIRELESS PROGRAMME—WEDNESDAY (Continued from the facing page.)

## WIRELESS PROGRAMME—WEDNESDAY (Continued from the facing page.)

[illegible]

To ensure getting "The Radio Times" regularly, ask your newsagent to deliver your copy every Friday.







(Continued from  
the facing page.)

A table shows a partial list of subscribers for each of the publishers. A key list of publishers will be found on page 35.



The letters "98" printed in Italian in chess programming signify a simultaneous Broadcast from the station mentioned.

10:00 AM  
 2:53:40  
 4:05:40  
 6:06:45  
 D. 10:00 AM FROM BIG BEN  
 GENERAL NEWS FILLER IN  
 WEATHER FORECAST S.B. to 10:00  
 10:00 AM  
 10:00 AM  
 10:00 AM

**STANLEY HOLTS RARE NOVELTY DANCE**

JERRY and LILLY MERRIMAN  
THE IRVING QUARTETTE.  
In Harrogate Pa N.Y.

115 In Appreciation by Lord & Co Ltd  
The Lord & Co Ltd  
Harrogate Pa N.Y.

B.W.-M. - London S. 1000 and (Continued).

100 THE SIGNAL FROM GREENWICH  
AND FEDERAL NEWS BULLETIN  
AND WEATHER FORECAST S.B. d  
in Harrogate.

Lord & Co.

1010 The Signal from Greenwich  
(Pamphlet-Kiosk), played by British  
National Opera Company Relayed from  
His Majesty's Theatre, London. S.B. d  
in Harrogate.

London J.S.D. 1000

[illegible][illegible]

8.10 THE WIRELESS ORCHESTRA  
Conductor, Capt. W. A. FEATHERSTONE  
Representing "The Wireless Orchestra"  
8.20. FEATHERSTONE MIRANDA (Soprano).  
Soloist, "The Wireless Orchestra"  
8.30 THE Bournemouth Dramatic  
AND ORCHESTRAL CLUB  
Representing "The Wireless Orchestra"  
"THE MARRIAGE WILL NOT TAKE  
PLACE"  
(Alfred Sutro).

3.0-4.0.—FUNKMAN and his Orchestra  
3.0-5.15.—SWAY'S "FIVE O'LOCKS"  
Vocal and Instrumental Artists  
to Weather Weather Forecast  
5.45-6.30.—CHILDREN'S CORNER  
6.30-6.45.—News on Art (Studies to the  
of Great Artists) VI  
"Bach's and Aradne"

715. Mr. DAN JONES, F.R.S. c be  
 Elements of Astronomy  
 THE BAND OF H M GR. NADIER  
 GUAR IS  
 By kind pres. of Col. B. N. Sargis  
 I have M. S.  
 Conductor M. S. NADIER  
 Verdier, MURIEL SOTHAM (Contracted)

June 11, 1914  
Merrie Brazner

8.41                      Soprano.  
I Love Thee  
Can't Remember  
Cauter Herrin

8.51 - Suite of Folk Songs  
(1) March, "Seventeen Come Sunday"  
(2) Intermezzo, "My Bonny Boy"  
(3) March, "Folk Songs from Somerset."  
Sixth Bluebird ("Pester Carneval")

No.	Title	Band	Price
935.	Valley Lyrics		50c
	Russian Peasant Dance		25c
	Grand Scene, "La Benédiction de la Vierge"		1.00
	Bourrée and Gigue (from the Mass)		25c
	3. "I Saw About Nothing"		25c
	Excerpts from "Madame Butterfly"		1.00

LE COQ D'OR, AUBERGE  
 Annonceur W N S.

A number against a medical item indicates the name of its publisher. A key list of publishers will be found on page 55.







(July 12th)

**LONDON.**

**LONDON.**

### Popular Concert

BIRMINGHAM

## BIRMINGHAM

**BOURNEMOUTH.**

**BOURNEMOUTH.**

## MANCHESTER

## MANCHESTER

A number against a column item will be 1 if it is included. A zero indicates it is excluded.







# Your Receiver is here



Marconiphone Baby Crystal.

£1 7s. 6d.



Marconiphone V 2 The Receiver Supreme.

£19 4s. 8d.



Marconiphone Two Stage Voice Amplifier.

£20 10s. 0d.



Marconiphone V 3 (Standard).

£36 12s. 6d.



Marconiphone R.P. 4.

£75.



Marconiphone V 3 de Luxe.

£80.



Marconiphone Multi Valve.

£88 17s. 6d.  
£10 10s. 0d.

In the Marconiphone range of broadcasting receivers illustrated in this page there is a model for every purse. Every home in the land is specially provided for

Each of these receivers is a signed masterpiece the work of the best brains in Wireless. Every model bears the famous signature 'G. Marconi' to show that it embodies everything for which this great name stands

The Marconiphone V 2 - The Receiver Supreme - alone, or complete with loud-speaking equipment in the Marconiphone Ideal Home Combination, is the subject of the special Marconiphone Hire Purchase offer, which also applies to the Marconiphone Two-Stage Voice Amplifier. Under the terms of this scheme, you can get the V 2 complete and ready for immediate use for £3 down. Post the coupon below and full particulars will be sent to you.

# The Marconiphone

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to your local Distributor or Marconiphone Branch.

Please send me a free copy of the book, "The Marconiphone Makes It Easy," containing Hire Purchase particulars.

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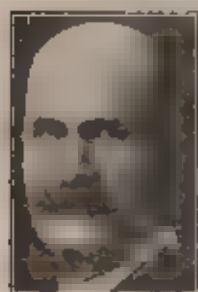






# The Diamond and its Wonders.

A Talk from London, by Sir William H. Bragg, F.R.S., D.Sc.



Sir WILLIAM H. BRAGG.

WHEN the effects of heat motion overcome the forces of attraction between the molecules, the latter may have an independent existence and form a gas. When the forces have not overcome the upper limit, the molecules may be held together and still retain a considerable freedom of motion; the substance is then a liquid. We have now to consider a final stage in which the molecules are so locked together that no molecule can move from its position. Every molecule is tied to the next at more than one point, the whole structure is rigid or solid. The various parts of a bridge are rivetted together into a firm whole.

## Substance and Temperature.

Molecules differ very much from one another in their form and in the strength of the ties by which they are connected with each other, and in consequence, the temperature at which the balance between heat movements and attractive forces occurs varies also. Some substances are heated up to a very high temperature, indeed, such as the diamond or tungsten, which melt at such high temperatures that their mutual forces are very strong. Some are barely able to hold together at ordinary temperatures, like butter or soft wax; some do not solidify until the temperature has been lowered very low, such as carbon dioxide, which becomes solid at  $-78^{\circ}\text{C}$ . In other words, the melting point of a substance varies very much from one to another.

## Nature's Patterns.

When a substance solidifies, the molecules always try to arrange themselves according to a pattern and, in general, a very simple pattern. They may sometimes be for a time in a higgledy-piggledy way, tied together so strongly that the substance behaves more or less like a solid. As time goes on, they try to creep into their places in a regular scheme. When a solid grows quietly from a solution or from its molten form so that sufficient time and opportunity are given to grow by the addition of molecule to molecule in the way that Nature would have it, the result is at once a perfectly regular structure. The ordered array of the molecule manifests itself in a certain regularity of the outer form of the substance, we have what we call a crystal.

## The First Structures.

Two or three or four of the molecules, rarely five or eight, are so put together as to form a unit of pattern. The whole solid body is formed by the repetition of this pattern over and over again, and however large it grows to be, its form shows the shape of the single unit of pattern that began it. That is why the crystal is so interesting. It is bounded by a number of plane faces, often highly polished in appearance, so that the crystal has a certain charm, partly to glitter and sparkle, partly to perfect regularity of outline.

We feel that some mystery and beauty must underlie the characteristics that please us, and, indeed, that is the case. Nature is teaching us how she arranges the molecules when given full opportunity. There are but two or three in her unit of pattern, and when the unit is complete it contains every property of the whole crystal, because there is nothing to follow but the repetition of the first design. Through the

crystal, therefore, we learn how the atoms of Nature, though our eyes cannot read what is there without the use of the X-rays.

It is that it tries to be, and is, in general, far more successful than our own attempts.

## Crystal Materials.

The most powerful microscope is incapable of revealing the structure of a crystal. The elements of the pattern are ten thousand times smaller than the wavelength of light.

Now, there the sharp improvements in its construction will ever be made.

This may be understood if we consider the way in which seeing is accomplished. We say that we see a book or a table or a ball, the actual happenings have been:

First, that some body sent out light—the light may have been a electric light or a candle. Then, that the light waves have struck the object and have been reflected into our eyes, that our eyes have received the waves and sent messages to the brain to announce the fact and to describe what they have seen. And, lastly, that the brain has interpreted their messages, taking account of the way in which the original light waves have been modified by reflection or refraction. The brain is trained by long practice, to interpret what the object must have been.

Now, a train of waves is practically unaffected by objects whose dimensions are small compared with the length of a wave. When the sea waves run in upon the beach, we may be able to say that the waves are far smaller than in another and that the comparative calm must be due to some reef or rocks which have obstructed the waves and made them break. But, when the waves are of the size of the reef, they will be able to expect the stones upon the shore to modify the waves so that we could tell the shape or size of the stones. If, on the other hand, the sea is very still and a wind that merely breathes makes a tiny ripple on the surface, we may bend down and watch it.



The Boy (at sea for first time) "What's the matter with this machine? I've stood here for two hours and it hasn't started broadcasting yet."

It is some as I pass a shadow of the sun, the sun is not at rock but the ocean waves of the sea, we may compare the waves to the X-rays. They are very small, but for use in the X-ray method of analysis and atoms of the crystal.

The diamond is, perhaps, the most interesting of all the crystals in the world. It is the hardest material that we know; its brilliance makes it one of the most prized of all jewels. It is made of carbon alone, and is the hardest of the two forms in which the carbon atoms can be put together. The other form is graphite.

## The Hardest Mineral.

The X-rays now show us that it has a structure of a certain kind, or its simplicity.

Let us go on. To these we may add that it is within itself it is a structure of the structure of the structure. These structures of which living organisms are built.

I can give a recipe for constructing a model which is very light and yet is not so easily carried out. It is this. Take a number of small balls to represent a carbon atom and fasten them together so that each ball has four arms, only four arms, each arm is regularly disposed about it in space. The four neighbours occupy the corners of a tetrahedron which has the first ball at its centre. Each of these four is similarly to have four neighbours, and so on.

Proceeding in this way, it is possible to obtain two regular structures, one of which is a diamond, and the other is graphite. The diamond may form a four-faced pyramid and this is actually what diamonds do. The other structure makes a six-sided prism, and is not a diamond structure at all. Curiously enough, the arrangement gives one of the forms of the diamond. This description is hard to understand without help from a picture. Perhaps the best way to see the model in the Chemical Section at the Wembley Exhibition.

## Why Diamonds can be Split.

Every atom in the diamond is held tight and symmetrically by four neighbours, and that is why it is so hard. If the diamond is made to press against some other substance, it is the atoms of the latter that must give way. Yet it can be split, and the diamond workers make use of the fact for it may save them much labour of grinding. There is a certain layer-like arrangement in the diamond, and the line of cleavage follows the layer. If we suppose this cleavage to be carried out to extreme, we should arrive at sheets, one atom thick. Looking down on such a layer from above, the atoms would make the face of a honeycomb.

It is very strange that graphite or black lead, which consists of the same layers, is separated to a greater distance apart than in the diamond. The layers are now torn from one another very easily; that is why graphite is so readily.

As I have said, when we look down from above on one of the layers into which diamond or graphite can be split, we observe a hexagonal honeycomb arrangement. We have seen this where the diamond is.

A very wonderful thing that this ring of six carbon atoms is one of the most important of Nature's atomic arrangements. It is a certain linking of carbon atoms into a hexagonal chain, which is also to be seen in the diamond. The carbon ring and the carbon chain are the central figures of the two great divisions of organic chemistry—the chemistry that deals with the molecules that are found in living organisms, and also constitute the bases of dyes, explosives, and many other important material substances. It is very strange that the hexagonal ring and chain should be foreshadowed in the diamond.



# HAPPY MEMORY SOUNDS.

Thoughts on Broadcasting: By **GEORGE A. BIRMINGHAM**

Author of "General John Russell, etc."

Of the technical side of wireless and broadcasting I am totally ignorant; an idiot in the original Greek sense of that word that is to say, a layman or outsider. I am not even an interested outsider. I do not want to understand, and when people try to explain things to me, I am badly bored. It is quite enough for me that men with minds far superior to mine are able to perform what seem to me to be miracles. I am content to take the good things offered to me without prying into the mechanism by which they are obtained.

## A Beginner in Wireless.

Heretofore I have not been able to do even that. I have been living in places not yet reached by broadcasting where even wireless messages are things only read about in newspapers. I have never once had a chance of listening. Now I am returning to England and one of the things I want to do is to play with the new toy which science has provided. As soon as my home going was a fixed thing I began to read with interest the columns in newspapers headed "Broadcasting." To-day's Programme. It meant nothing whatever to me that London was marked on the map, Portsmouth 385, and Sheffield a mere 400, but I began to think that it would be interesting to place two caps over my ears—I supposed that is how it is done—set my watch by a time signal from Greenwich, hear a Dorset Folk Song a few minutes later, then, without stirring from my chair, consider a weather forecast and after that improve my education by listening to a lecture on Canterbury Cathedral. Everyone who will long ago have been accustomed to these things. For me, a sort of Rip van Winkle, they will be startling novelties.

That was how the new invention struck me. It was a fascinating toy, with which I could play, as thousands of other people are playing, until I got tired of it, as I supposed the thousands of other people would get tired of it, when the novelty wore off.

## In Praise of the Nightingale.

Then I read the paragraphs which appeared in the papers day after day about broadcasting the song of the nightingale. My imagination was stirred. Here it seemed to me, were far-reaching possibilities. This was something quite different from the repetition, in a hundred different places, of the playing of an orchestra or the preaching of a sermon. Certain sounds have the power of awakening emotion, so intense that the very memory of them afterwards re-creates the emotion. The nightingale's song is one of these sounds. Keats' Ode is a splendid example of the emotions awakened. The mere memory of the notes of the bird's song made Keats feel again and again, until he had perfected his ode and the wonderful things he felt, while the bird was singing. If mere memory could make such emotions live again, how much more vividly intense would be their revival if the actual sounds which originally created them could come again.

## The Broadcasting of Nature.

Yeats, dreaming about his Island of Innisfree, speaks about the lake water lapping with low voices on the shore and says:

"When I stand on the roadway or on  
the pavement grey  
I hear it in the deep heart's core."

That is to say, the memory of a sound once heard had power to take him back from the pavements and the streets, to that island of

his, where peace came dropping slow. But if he could hear not the memory only but with him act all came, the lapping of that water, would he not have got all the emotion of the beloved island much more easily and completely?

We are none of us poets like Keats. Yeats—few of us are poets at all—but most of us cherish memories of emotions, sometimes very deep and tender which are the very dearest things in our lives. These emotions are generally connected with either sounds or scenes. If we could get the sounds back, or the scenes, we should live again some of our most precious and delightful hours. For many people, no doubt, the songs of birds, perhaps especially of nightingales, have this power of awakening emotions and the memory of them re-creates the precious past. But oftener perhaps it is a quite simple, even a prosaic sound that does it. The intermittent clacking of a reaping machine, with the occasional shout of the driver to his horses, takes me back when I think of my one particular harvest field. I see again the red glow of a setting sun making the golden grain golder still. I see the stacks of reaped corn standing in ordered rows, and the long array of stacks yet untouched. I feel the stiff stubble under my feet. I am conscious of the presence of friends beside me, friends whom in all probability I shall see no more on earth. By an effort of imagination I can reproduce the sounds which awaken all these memories. But if I could actually hear the sounds!

## The Power of Imagination.

I shall cherish to the end of my life the memory of a night spent on the deck of a little steamer in the Gulf of Quarnero. In this case there was nothing, or almost nothing, except sound. The warm summer night was velvet black. Except some far off twinkling lights there was nothing to be seen. We hardly spoke to each other at all, only a word or two at long intervals. There was not even very much sound.

The ship pushed her way slowly through a calm sea and we heard the steady wash of the water against her sides and the rushing noise of the foam in her wake. From the chart-room came faintly the tinkling of a guitar which either the captain or the mate played and occasionally their voices sounded a few phrases of some Italian song. The memory of these sounds, recaptured by an effort, brings back to me the whole emotion of that night, the fatigues of it, the complete passing away for a time of all turmoil, trouble and fret. Is it asking too much of the miracle workers of science that they should help us by recapturing lost sounds, to experience again such past happiness?

No doubt these memory sounds of mine are different from those of other people. The clacking of a reaping machine may awaken no memories at all for someone else and the wash of water against a steamer's side may only suggest a possibility of sea-sickness. But there must be hundreds of sounds, like the nightingale's song, for instance, which are the sure creators



GEORGE A. BIRMINGHAM, M.A.

of emotion in almost everybody's mind. And many of them it ought to be possible, even easy, to reproduce. Certain pieces of music, for instance, will awaken the emotions of memory, apart altogether from such emotions as the music itself would naturally create, if heard for the first time or without any special memories connected with it. A particular strain of Beethoven's may recall a player, some friend who has passed out of our lives, or place where we first heard it. A military march, or a hymn sung by a great number of people, may bring us back to a time when we were young and not yet old. A melody, or a hymn, may lift our lives out of the level of the commonplace up to peaks of almost forgotten emotion.

## Reviving Old Emotions.

But for most of us I imagine these re-creating memory sounds are likely to be those of Nature, such as the noise of wind among trees, or the noises which water makes, rushing of mountain streams or the sounds of the sea from its thundering on rocks to its summer lapping, or the strange sorrow of its waves at night. Bird noises, too, are a very important part of our memories. Not only the songs of birds, but the piping of thrushes in summer gardens, but sounds which cannot be called songs, like the cawing of rooks around tall trees, or the calling of curlews over wide, desolate places.

I do not know what technical difficulties are involved in the broadcasting of these sounds. Perhaps a great deal of it already has been done. But it ought to be done in an especial way, and here I think, there is very great difficulty. The sounds may be chosen for their memory value and must be reproduced not only as wonders, or curiosities, or accompaniments of cinema displays, but with a special view to enabling the listener to experience again old emotions. Musical work requires not only the brain of a composer, but the soul of an artist as well. And so it is with all. Our great scientist might well fail to give us the sounds which would be of most value to us unless he were also a psychologist with a very profound knowledge of human nature. But if what I have suggested can be done, the broadcasting will become at once something more than a toy, something more than a means of instruction or an interest added to life. It will, I think, become the material for very great art.

A new scheme, evolved by the Educational Department in Australia, aims at giving students in the backwoods facilities for hearing by wireless lectures given in the Universities of the great cities.

This scheme should encourage settlement, and will give the students far from the towns the opportunity of graduating with University honours without ever stepping inside the University buildings.

The Vicar of Leeds, at a recent conference at Bradford said: "If anyone in strong health thinks that by sitting at his bedside, playing receivers to his head and listening to a service he is discharging his duty of corporate worship, he imagines a vain thing."

He added, however, that he had no objection to broadcasting services, which were a great help and comfort to bedridden people.



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## Grandpa's back

from an hour's recreation on the bowling green. He now sits comfortably in the armchair. Thoughtfully he contemplates the toe of his rubber-soled 'green' shoes peeping from beneath the grey flannel, and the smoke lazily curls from his "best friend," the shining and well-seasoned briar. Why this profound pre-occupation? A problem easily solved across his head is the dark, comfortable-looking headband of a "Brandes." His intense interest held by the wonderfully pure and voluminous notes of these famous Headphones, he spends much of his time listening to the delightful broadcast entertainment, unspoiled and reproduced most faithfully by the "Matched Tone" feature.

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## A Talk on Achieving Success in Life.

**HULLO, Children!** This week I am publishing for you a talk on "Service," given by Mr. John Hayes Hammond at London a few weeks ago. Mr. Hammond is an American and a very distinguished man; an engineer known the world over and one who has done big things with life. You should read his talk very carefully for his words have in the past influenced many big changes in the world.

Perhaps you have heard of the Jameson Raid which happened years ago in South Africa? Mr. Hammond took a leading part in that raid; was arrested and sentenced to death but his sentence was commuted to fifteen years imprisonment. Later he was released on the payment of a fine of 125,000.00 dollars. Years later he was sent as the special representative of President Taft to the coronation of King George V.

Now I am going to have a heart to heart talk with you, my young friends, on the subject of success, for on this subject I feel qualified to speak as the result of many years' experience in directing the work of many young men in many parts of the world. Then, too, success is a subject of vital interest to all young people starting on their career, for every boy and every girl worth their salt are ambitious to succeed in life. Success is the prize for which we all compete. Why should we not be just as willing to make the effort and the sacrifice required to succeed in the race of life, just as we are to win a prize in our athletic games? For surely success in our life's work is a far more valuable prize than the gold or silver cup we strive for upon the athletic field.

### Our Rights as Citizens.

First of all let us define success. What do we mean by success? To many unfortunate people success means the amassing of wealth, but of all standards that is the most unworthy! While the possession of wealth should not be our aspiration—what we strive for—we should, nevertheless, not begrudge a man the fortune he

has made—if he has made it by his ability, his industry and his brain!

For success that is real enduring success after all is to be measured by service rendered to your community, to your nation and to mankind. It makes no difference in what walk of life you render service, it may be conspicuous service known to the whole world, or it may be inconspicuous service known to but a few. A common labourer if he gives the best that is in him to his employer, intensely renders service to the community, and his life is a success. We hear too much these days about our rights as individuals and citizens, and not enough about our duty. Rights and duty are really inseparable, for our rights depend upon the faithful discharge of our duties, and if we neglect our duty as citizens, there would be no way to enforce our rights as citizens, however much we may be inclined to demand our rights.

### Essentials of Success.

And so it is, in the broader sense, that the rights of a nation carry with them obligations—that is, duties of that nation to the others in the family of nations. You have good reason, my young English friends, to be proud of the fact that England has always recognized this principle, and has adopted it as her policy in assuming what your great poet, Rudyard Kipling, has happily called "The White Man's Burden." Wherever the British standard has been planted in the backward countries of the world the conduct of the natives of those countries has been vastly improved—ignorant or jealous or cruel to the contrary notwithstanding.

Now what are the chief essentials of success? First and far above all others, is the possession of character, and this I say, without the slightest degree of overstatement, is the importance of an education; for, without character there can be no real permanent success. Character is an indispensable to a successful career as is mortar to the stability of a building. An upright, industrious and level-headed young fellow

possesses more than half of the elements of success, and there is no reason in the world, why any of you cannot be upright, industrious and level-headed.

To succeed, one must have courage and pluck, but the English are not lacking in courage and pluck. Your countrymen have proved this upon every occasion when—willingly or unwillingly, all the people of the world must recognize this fact. It is a great advantage in life to have a cheerful view of life—to be what are called optimists. No great constructive work was ever done by pessimists—by those with a gloomy view of life.

One of the greatest obstacles to success is what we call in my country a "big head" or a swollen head. A fellow with a big head never gets very far, he is soon lost sight of in the race of life. All the truly great men I have known and I have known a good number of the great men of many nations, were exceptionally modest men. They realized how much more they ought to have accomplished than they really did achieve. Your great countryman, Cecil Rhodes, with whom I was intimately associated for many years, said, upon his death bed, "so much to do, so little done" and this in spite of his great achievements known to all the world.

### The Future Generation.

This is the age of opportunity, so do not be discouraged by the croakings and the dismal predictions of those gloomy minded pessimists, who are themselves failures, and who tell you that the future offers no opportunity for the ambitious young man or young woman, and that the world is set up to the bow-wow for it is not! Be cheered by the thought that behind the clouds the sun is shining. The world of your generation will be a far better world for the great mass of its inhabitants, than the world of yesterday or of to-day and it is up to you, my young friends, to make this so, for you are the men and the women the fathers and mothers of the coming generation.

## THE BEETLE WHO WANTED A THRONE.

By E. W. LEWIS.



ONE sunny morning Sabo was sitting in his favourite place at the foot of the garden wall, when he heard a voice saying in an excited and angry tone, "I must have a throne! I will have a throne," and, looking round, he saw a beetle, a big black beetle, with a company of ladybirds following him.

He was a handsome beetle—not really black, as at first he seemed to be, but dressed in glossy armour which was very dark blue in colour, and in places very dark green, and underneath his armour Sabo could see glimpses of a gorgeous coat of many bright colours.

"If I am to be your King, I must have a throne," said the royal beetle, "a throne as high as the sky," and, as he said this, he raised himself on his hind legs and puffed out his chest.

So the ladybirds ran to the mice who lived in the wall and asked for their help, and the mice set to work and, with their sharp teeth, nibbled off a sprout from a hazel tree. The sprout was about as thick as a lead pencil, and the mice cut it off at the top and made it into a pole about three inches long.

The ladybirds got an army of ants to drag the pole to where the beetle was, and, having dug a hole in the ground, they set up the pole and made it firm by stamping all round about it.

"Here is a throne for you!" they said to the beetle, bowing their heads and putting their faces before him.

The beetle climbed to the top of the pole, looked round about him and up at the sky, which seemed just as far off as ever, and said "Not high enough! Do you call this a throne? I want it as high as the sky!"

So the ladybirds persuaded the mice to cut another pole the same size as the first, and the ants brought it to the place, and, with a great effort they set it up on the top of the one which was fixed in the ground. In order to fasten the poles together, they got two caterpillars who stretched themselves across where the poles joined and along on tightly.

But the higher they made the throne the less satisfied was the beetle. "Build it higher," he said, "a tower as high as the sky!" "Have you any more poles?" he asked. "Heber I tell you, I have no more!"

And the ladybirds ran higher and higher in terror, and collected more ants and more caterpillars for the work.

But after a while the mice grew tired of nibbling. They had had enough. They struck work. In fact, there was a general strike.

Then the beetle ran up to the top of his throne, and from his height he called down to the ladybirds and said, "Get more poles! I'm not up to the sky yet by a long way! More poles, or, by my crown, I'll be tortured and all!"

Then one of the ladybirds had a brilliant idea. "Why not use the poles we've got?" she said. "Take the bottom one and put it at the top, and the next one and put it on the top of that, and so on, up and up!"

So they set to work with a will, while the beetle went on thundering from his lofty throne. They dug away the soil in which the first pole had been fixed, and when all was clear, with a mighty tug they pulled it away. But, horror of horrors! the whole of the great high throne began to totter and sway. The royal beetle was sent flying through the air and he fell on his back with a splash into the lily pool where the frog had been waiting for his chance for a long while. "That was lucky," said the frog to Sabo, as he gulped the beetle down, "did you send that one to me? Much obliged I'm sure!"

(Another Sabo Story Next Week.)



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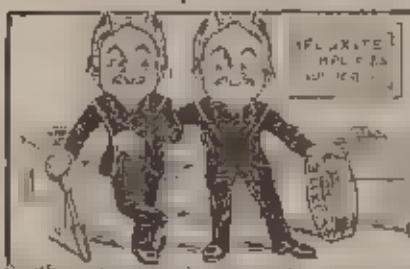
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## Liverpool Programme. Week Beginning Sunday, July 6th.

### SUNDAY, July 6th.

4.50-10.30. } Programme S.B. from London

### MONDAY, July 7th.

4.50-5.0. Gaillard and his Orchestra, relayed

from the Scala Picture House

5.30-6.15.—CHILDREN'S CORNER

7.0-11.30.—Programme S.B. from London

### TUESDAY, July 8th.

4.50-5.0.—Gaillard and his Orchestra, relayed  
from the Scala Picture House

5.30-6.15.—CHILDREN'S CORNER

7.0-11.30.—Programme S.B. from London

### WEDNESDAY, July 8th.

4.50-5.0.—Gaillard and his Orchestra, relayed  
from the Scala Picture House

5.30-6.15.—CHILDREN'S CORNER

7.0-11.30.—Programme S.B. from London

### THURSDAY, July 10th.

4.50-5.0.—Gaillard and his Orchestra, relayed  
from the Scala Picture House

5.30-6.15.—CHILDREN'S CORNER

7.0-11.30.—Programme S.B. from London

### FRIDAY, July 11th.

4.50-5.0.—Gaillard and his Orchestra, relayed  
from the Scala Picture House

5.30-6.15.—CHILDREN'S CORNER

7.0.—NEWS and WEATHER FORECAST  
S.B. from London

10.0.—News

EDITH BYRON TRIO  
EDITH BYRON (Pianoforte)  
LGA LAW (Violon)  
SYDNEY H. LUNT (Cello)

7.15.—Shepherd, S. H. y. Grainger

Drink to Me only } Quilter

Three Poor Mariners " } Grainger

Handel in the Strand " } Grainger

7.35.—KLINTON SHEPHERD (Baritone).

Sea Fever " John Ireland

The Lute Player " Althea (A)

7.45.—"Fantasia Trio " Frank Bridge

8.0.—MARGARET HASELDEN (Coturnello).

Evening Boat Song " Schubert (1)

"Have I Lost Thee " (Ch. Faro) Gluck (1)

Happy Summer Song " Rahn (2)

Softly Awakes My Heart " Samson

and Des. ah " Saint-Saëns

8.15.—"Fantasia Trio " John Ireland

Sonata " Dylmer Bueck

9.0.—Doris BARROW (Soprano).

"Songs My Mother Taught Me " Deane

"Wise Folly " London Ronald

Doris Barrow and Kinton Shepherd

Doct. "Still as the Night " Gotze

9.15.—L. BALFOUR, S.B. from London

9.3.—"Trio " Alice Ferns Biedt (2)

Children's Suite " Ant H

10.0.—NEWS and WEATHER FORECAST

S.B. from London

10.0.—News

10.10.—"LE COQ D'OR," Act III. S.B. from

London

### SATURDAY, July 12th.

4.50-5.0.—Gaillard and his Orchestra, relayed  
from the Scala Picture House

5.30-6.15.—CHILDREN'S CORNER

7.0-12.0.—Programme S.B. from London

Innkeeper: H. Cecil Pearson

A number against a musical item indicates the nature  
of its publisher. A key list of publishers will be found on  
page 15.

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THE MULLARD D.F.A. TYPE VALVES are designed to give loud speaker volume without distortion, requiring only the low anode voltage of 50-100.

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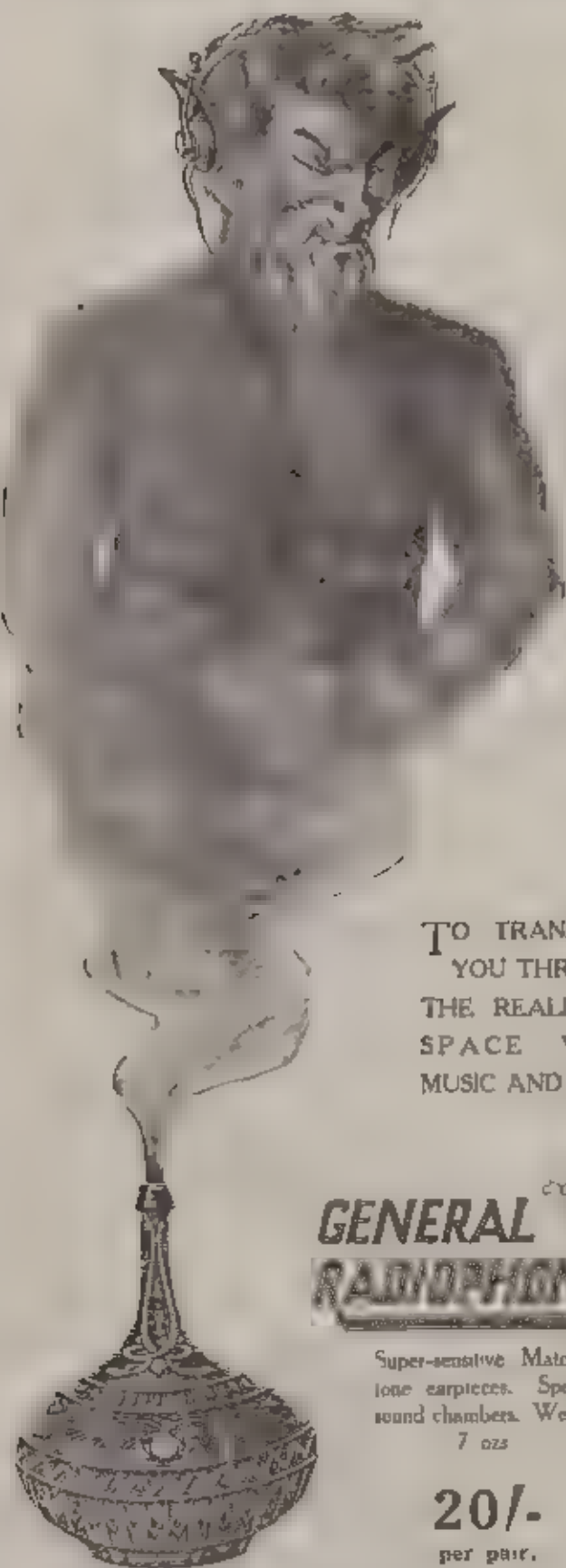
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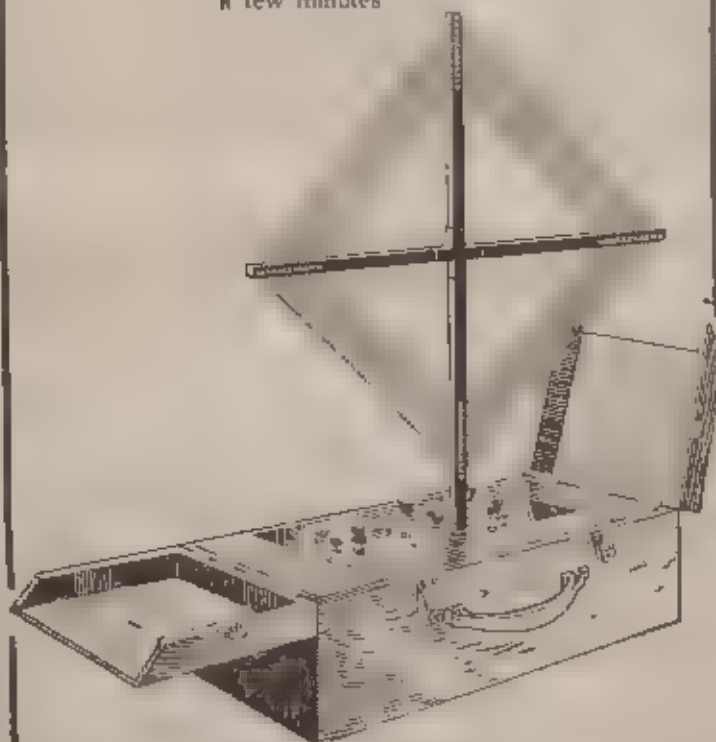
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## Sheffield Programme.

Week Beginning Sunday, July 6th.

### SUNDAY, July 6th.

7.0-8.30. } Programmes S.B. from London.  
8.30-10.30. }

### MONDAY, July 7th.

7.30-8.30. — Programme S.B. from Birmingham.  
8.30-9.30. — CHILDREN'S CORNER.  
9.30-11.30. — Programme S.B. from London.

### TUESDAY, July 8th.

8.30-9.30. — Programme S.B. from Birmingham.  
9.30-10.30. — CHILDREN'S CORNER.  
10.30-11.30. — Programme S.B. from London.

### WEDNESDAY, July 9th.

7.30-8.30. — Programme S.B. from Birmingham.  
8.30-9.30. — CHILDREN'S CORNER.  
9.30-10.30. — Programme S.B. from London.

### THURSDAY, July 10th.

7.30-8.30. — CHILDREN'S CORNER.  
8.30-9.30. — NEWS and WEATHER FORECAST.  
9.30-10.30. — Programme S.B. from London.  
10.30-11.30. — Programme S.B. from London.

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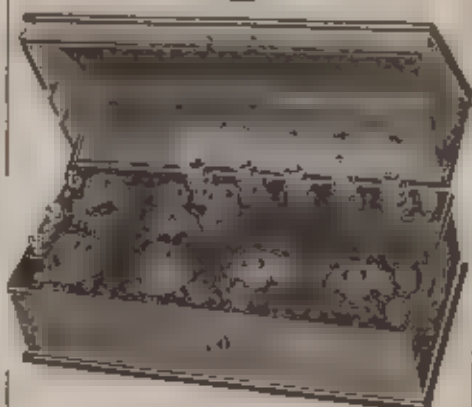
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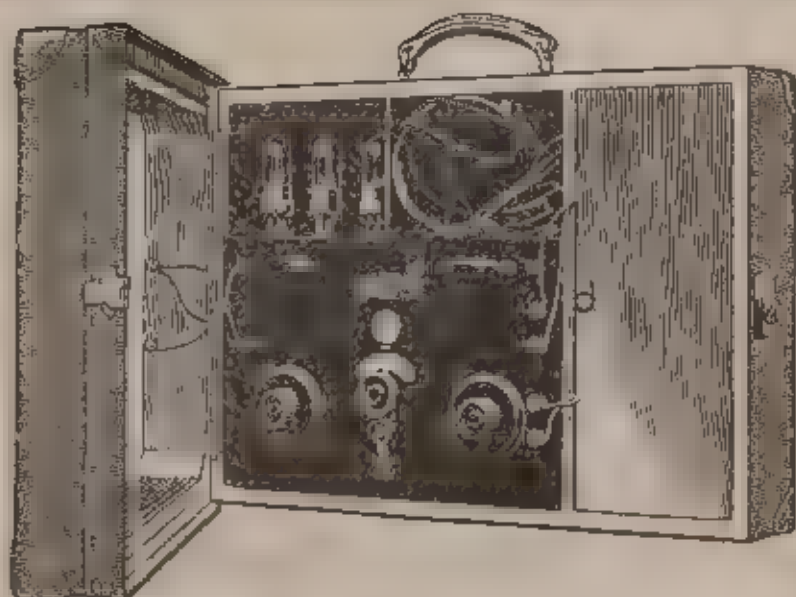
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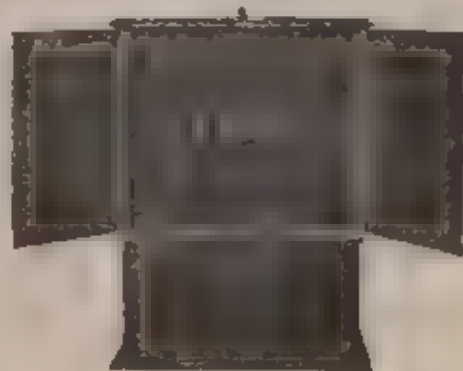
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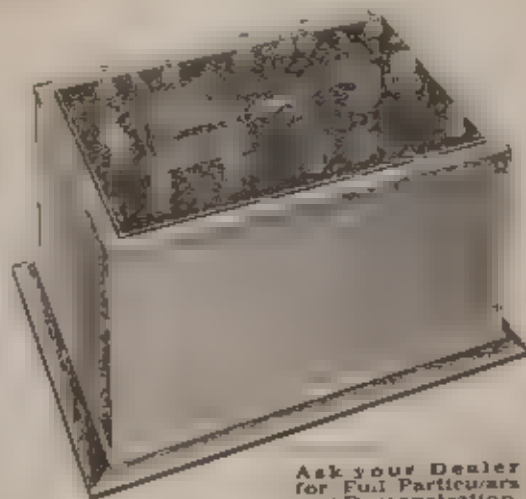
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when added to the crystal receiving set, amplifies the received telephony from ten to twenty times and will increase the headphone range very considerably.

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**T**HE Ethophone V is a Tuner, Receiver and Power Amplifier combined, employing four valves. It is capable of good loud speaker reception at great ranges. Its price, complete with valves and batteries, is £38 15s. 0d.

The Ethovox Loud Speaker gives perfect, silver-toned, mellow reproduction of all musical and vocal notes. It is coloured a warm mahogany shade and is gracefully shaped. Its price, with either 20 or 2,000 ohms resistance is £5.

The price of the Ethophone V and the Ethovox, together with valves, batteries, accumulator, telephones and aerial equipment is £48 10s. 0d.

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Radio out-of-doors, by means of the Ethophone V and the Ethovox Loud Speaker, makes a wonderful appeal to the senses, that you must experience to appreciate.

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Radio Times 47/34

# BURNDEPT

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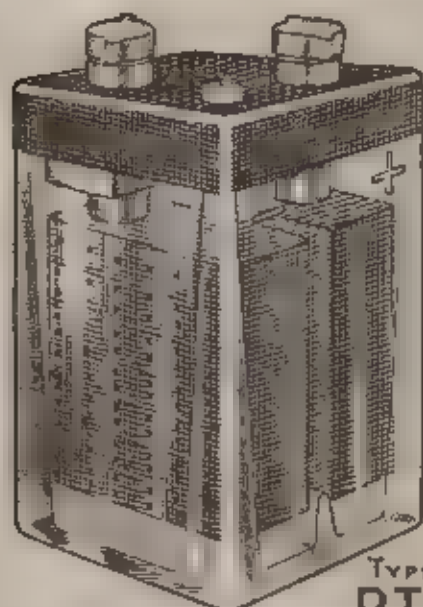
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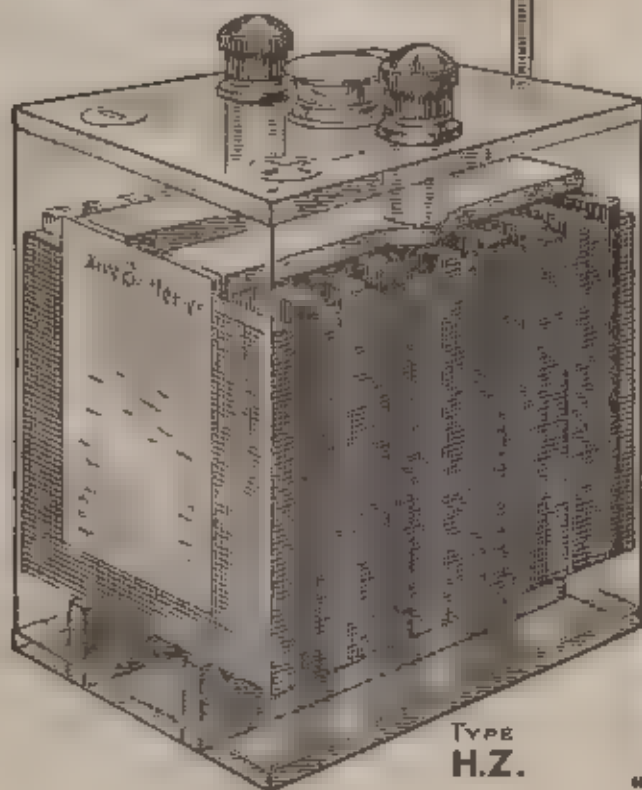


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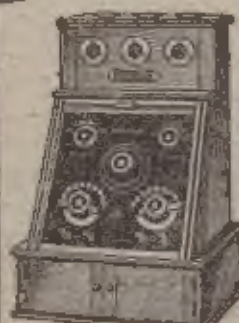
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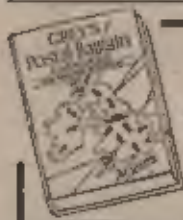
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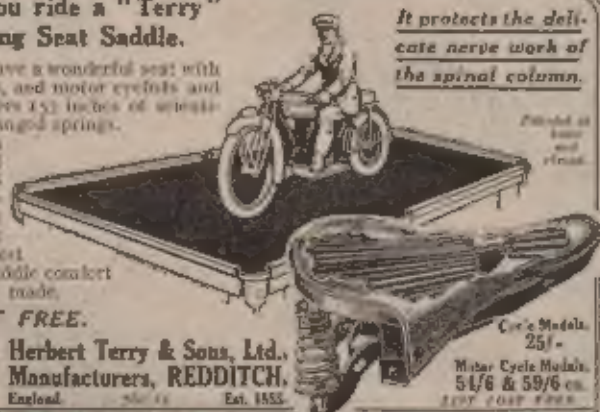
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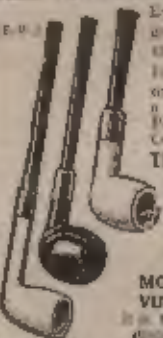
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